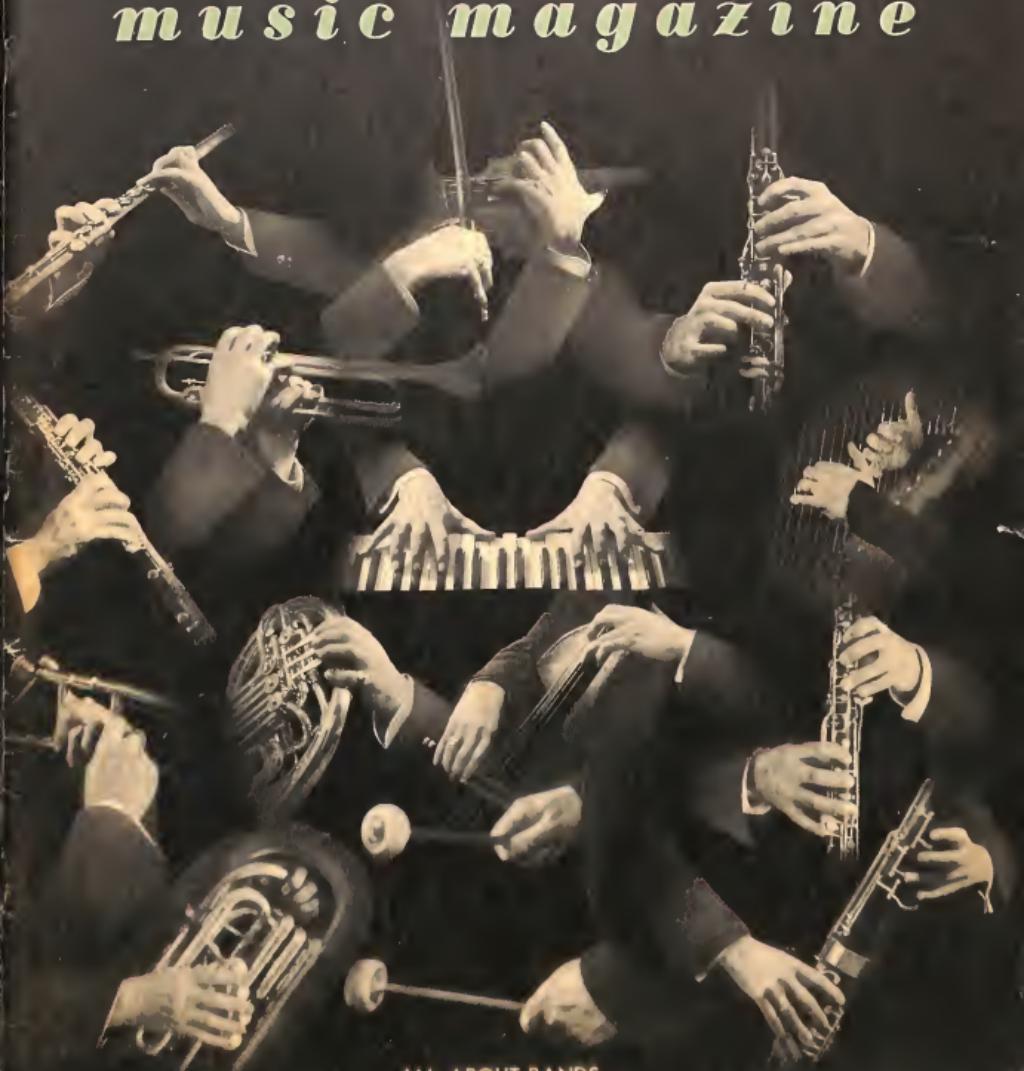


# THE ETUDE

April 1939

Price 25 Cents

## music magazine



ALL ABOUT BANDS

Goldman, Whiteman, Rolfe, Holtz, Revelli and others





**Henry Russell**—St. Louis, Mo.  
Born Sept. 21, 1858. Com-  
posed "The Star-Spangled  
Bunting," "The Battle Hymn  
of the Lord," "To Leaven-  
worth," "The March of  
the Rebels," "The March  
Song," "Anthony, Demos-  
tene."



**Vincenzo Tommasi**—It-  
alian born 1865. Composer  
of "The Italian March." He  
is the author of "The  
Crown of Thorns," "The  
March of the Rebels," and  
several other marches.

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Etude readers desiring additional copies of this page and pages previously published are invited to do so by addressing the advertising department of the Etude's Business Department.



**Giuseppe Torelli**—Com-  
poser, organist, teacher,  
and author of "Musi-  
cal Games." Now living  
in New York City. His  
works include "The  
Mystic Chalice" and  
"Gloria."



**Sergei Torelli**—Singer  
born Nov. 18, 1886. Son  
of Giuseppe Torelli. Studied  
at the Royal Conservatory  
of Berlin. For some years  
lived in Paris, where he  
now resides.



**Astor Torelli**—St. Louis,  
Mo., born Nov. 18, 1886.  
Daughter of Giuseppe  
Torelli. She studied at  
the Royal Conservatory  
of Berlin, and at the  
Paris Conservatory, and  
with Villa Gobbi.



**Teoman Turhanian**—U.S.  
born Nov. 18, 1886. Com-  
poser, violinist, conductor,  
and teacher. Studied at  
the Royal Conservatory  
of Berlin, and with Villa  
Gobbi.



**Gerda Terpstra**—U.S.  
born Nov. 18, 1886. Com-  
poser, pianist, and teacher.  
Studied at the Royal Con-  
servatory of Berlin, and  
with Villa Gobbi, and  
others.



**Mata Hari**—U.S. Ciga-  
rette dancer. Born Nov.  
18, 1886. Her name  
was Anna Matilda Hahn.  
She was born in Prague,  
and died in Paris.



**Arturo Toscanini**—U.S.  
born Nov. 18, 1886. Con-  
ductor. Studied at the  
Royal Conservatory of  
Berlin, and with Villa  
Gobbi.



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ductor. Studied at the  
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ductor. Studied at the  
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Studied at the Royal Con-  
servatory of Berlin, and  
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**Gyorgy Treppner**—U.S.  
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**Yvonne de Treliac**—U.S.  
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**George D. Trevisan**—U.S.  
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**George Trevisan**—U.S.  
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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LVII, No. 4

APRIL, 1939

Editor  
**JAMES FRANCIS COOKE**

Associate Editor  
**EDWARD ELLSWORTH HIPSHER**

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United States of America

## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere

CARL HEIN celebrated, on February second, his seventy-fifth anniversary and at the same time his thirty-third anniversary as director of the New York College of Music, the largest music school in New York City, founded and incorporated on October 6, 1873. Mr. Hein was born in Rendsburg, Germany, February 2, 1864, was educated in music at the Hamburg Conservatory, came to America in 1880, and devoted his life to the teaching of singing and conducting of choruses.

Mozart's "THE MARRIAGE OF FIGARO" recently had a performance by the Wagner Society of Amsterdam, Holland, under the direction of Bruno Walter.

THE THREE CHOIRS FESTIVAL will meet this year at Hereford, England, for its two hundred and nineteenth annual event, under the direction of Sir Edward Hall, the London Symphony Orchestra under W. H. Reed. The chief offerings will be Mendelssohn's "Elijah," Haydn's "Creation," Elgar's "Dream of Gerontius," and Bach's "Mass in B minor."

WILLEM VAN HOOGSTRAET, widely known Dutch-American conductor, has been honored by being made an Officer of the Order of Orange and Nassau. The honor was conferred by Queen Wilhelmina in recognition of his service to the musical art of both his native land and his adopted America.

THE TWO HUNDRED SIXTIETH ANNIVERSARY of the Hamburg (German) Opera has been celebrated with a festival week including performances of Beethoven's "Fidelio"; Mozart's "Die Entführung aus dem Serail"; Weber's "Der Freischütz"; Hummel's "John Casar"; Gluck's "Iphigenia"; Lortzing's "Czar and Zimmermann"; Wagner's "Tannhäuser"; and Pfitzner's "Palestrina."

CHARLES MAGNANTE, and the Magnante Accordion Quartet, consisting of Mr. Magnante, Abe Goldman, Joe Biviano, and Gene Van Hallberg, presented an All-American Concert on April 18, in Carnegie Hall, New York. This is the second accordion quartet organized to benefit under the roof of one of the most famous concert halls in the world, created unusual enthusiasm in the arts audience drawn by its novelty that proved to be really high class art.

ALFREDO LUZZA, Canadian violinist, has been awarded the Melville-Saw's prize of two hundred and thirty dollars (about eleven hundred and twenty-five Canadian dollars) in the Canadian Grand Opera Art Contest. Adjudicators opined that he possesses all the requirements of voice, temperament and stage presence to entitle him to a fine operatic future.

THE TWENTY-FIRST BIENNIAL CONVENTION of the National Federation of Music Clubs will be held this year in Baltimore, on May 10th to 23rd. The program offered will be a sufficient regard for anyone looking the journey to "The Monumental City" for this important event in American musical life.

MUSIC AXIOM FOR ARTIST.

ALBERT LEVINE

BEETHOVEN'S "FIDELIO" was restored to the repertoire of the Metropolitan Opera Company, after an absence of two years, when it was produced on December thirty-first, with Kirsten Flagstad as Leonore and René de Masi as Florestan.

THE FLUTE PLAYERS CLUB OF Boston had on a recent program the "Brazilian Trio" of Oscar Leroni Fernandez; horn in Washington, D. C., from May 6th to 8th. The program will give especial attention to the music of the American Indians and to such songs of labor as those of the lumberjacks of the great northwest.

ALBERT CARRE, librettist of many French operas, including the "Phèdre et Mélisande" at Debussy, died in Paris, on December 11, 1938, aged seventy-six. He was a native of Strasbourg, where he was born in 1852.

THE ANN ARBOR MAY MUSICAL FESTIVAL for 1939 will be held in May 10th to 13th. Among noted singers to appear will be Marian Anderson, Richard Bonelli, Norman Cuaron, Hekla Jenson, Giovanni Martinelli, Renée Petereit, Ezio Pinza, Elizabeth Ward, and George Enesco. The instrumentalists will be led by George Enesco and Rudolf Serkin. The Philadelphia Orchestra, the University Choral Union, and the Young People's Festival Chorus, will unite in the choral and instrumental foundation of the event.

DOUGLAS BEATTIE, a young California tenor who has appeared with the Chicago Civic Opera and the San Francisco Opera Company, was called to fill a rôle vacant for the latter part of the season of the Metropolitan Opera Company, when Nicolaus Moskowits decided to return to Italy.

THE DAUGHTERS OF THE AMERICAN REVOLUTION of Washington have raised a small tornado in musical circles by denying Maria Anderson, America's greatest singer of our generation, the use of Constitution Hall for a recital. What makes an American musician?

LAJOS SERLY, Hungarian born composer, conductor and author, died on February 1st, in New York City, aged eighty. He was the composer of fifteen operettas, five悲劇 songs, and one grand opera, "Marica." He was one of the few last surviving pupils of Liszt.

LISZT'S "FAUST SYMPHONY" had its premiere in Montreal, Canada, when on January 29th it was the program of *Les Concerts Symphoniques*, at Palais Hall, with Paul Stasevich conducting.

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ALEXANDER VON ZEMLINSKY, teacher of Schönberg, Bodanzky, and other master musicians who have served the cause of better music for America, arrived late in December to make New York City his home.

THE BAYREUTH FESTIVAL will open May 10th in new surroundings, on July 25th, and will close with "Götterdämmerung" on August 31st. In all, there will be twenty-four performances, three more than in the previous festival. Victor de Sabata, from the Scala Trieste, will conduct the performances in Bayreuth, his first experience at conductors and of sinners is announced.

DAVID VAN VACTOR, who won the 1938 American Composers' Contest sponsored by the Philharmonic-Symphony Society of New York, will lead this organization on January 19th and 20th, in the first two performances of his prize winning work, a "Symphony in D major" in four movements.

THE AMERICAN GUILD of Banjoists, Mandolinists, and Guitarists will hold its Annual Convention for 1939 on July 25th at Providence, Rhode Island. For further information, address Hank Karch, 121 East Fourth Street, Cincinnati, Ohio.

THE CENTENARY of the birth of Molczadec Petrovitch Mousorgsky fell on March 21st. Four years after his death Mousorgsky was still unknown outside his own land and probably would have remained so had not the masterful Chaliapin made world fame as the hero of "Boris Godounoff."

ERICH KLEIBER, eminent German conductor, has cancelled his contract with La Scala, Milan, where he was to have conducted "Tristan" and other works. He gave as a reason that he "cannot collaborate, either as a Christian or an atheist" with an institution which has recently barred Jews from booking season subscriptions.

THE ORIGINAL MANUSCRIPT of Brahms' "Concerto for Violin and Orchestra" is now owned by Fritz Kreisler who bought it some years ago for a sale in notations intended as studies to the interpretation of this masterpiece among literature for the violin.

MAGDA TA-

MAEDA TAIGI

TAIGI, perhaps the most eminent of female vocalists, has been promoted to the order of Officer of the Legion of Honor. Widely known throughout Europe as a favorite recitalist, Miss Taigi also has performed with many of the leading orchestras of the continent and had a brilliant success on her last appearance with the Philharmonic Orchestra of Warsaw with Sir Hamilton Harty conducting.

ROSSINI'S "BARBER OF SEVILLE" in a revised stage version, with beautiful new scenery and costumes, and with Robert Holder conducting, is reported to have had great success when recently presented at the State Opera of Berlin. Erna Berger was the Rosina; but, in spite of her and effects, the audience written by Werner Eck for the *Lesson Scene*, is sold not to have won favor with the audience.

PABLO CASALS has been making a tour of Egypt. The perhaps most famous of living musicians played to "packed houses, mad with frenzied excitement," at both Alexandria and Cairo.

THE PHILHARMONIC ORCHESTRA OF HAVANA, under its regular leader, Gonzalo Rojas, devoted its second concert of the season to works by Tchaikovsky. The program included the "Finland-Symphony" and Emile Beau, French pianist, in the soloist in the colorful and exciting "Concerto in B-flat minor, for piano and orchestra."

REV. LUDWIG BONVIN, S. J., international man as a musical educator and writer, and as composer of sacred music died on February 1st, at Buffalo, New York. A friend of Liszt, Rubenstein and the Strauss, he wrote more than four hundred and fifty compositions. In 1923 the University of Würzburg created upon Father Bonvin the degree of Doctor of Theology Honoris Causa.

YVETTE GUILBERT, French soubrette and reigning favorite of the cloe of the "Gai Nineties," is announced for a "farewell" tour of the United States and Canada.

JACQUES ABRAMS, young American pianist, made his New York debut when in December he joined the Philadelphia Orchestra. He won first place in 1937, in the National contest of Music Clubs of Indiana, and later was successful in the Schubert Music Competition, which furnishes an opportunity for young men to compete with the Philadelphia Orchestra, as soloist with the Philadelphia Orches-



JACQUES ABRAMS

And So Shall Music Through the Summer Rain



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA,  
U. S. N. R. F.  
*From an oil portrait, by Harry E. Walman, A.N.A.,  
in possession of the Sousa family*

## "Sound the Trumpet, Beat the Drums!"

(From Handel's "Judas Maccabaeus")

EDWARD VII and his son the Prince of Wales (later George V) were, according to the Court Calendar, to appear in a military ceremony to take place before St. James' Palace in the heart of London. As an American youth studying abroad, we stood for hours in the "kerbstone" crowd, awaiting the royal party. Finally the portly, bearded king-emperor appeared, wearing the gay scarlet uniform of the guards. He was mounted upon a huge white horse. His tall bearskin hat was at an unintentionally rakish angle. He wore a tired, Oh! so tired expression, which made us realize that his calling was not altogether a joyous matter.

The band which preceded King Edward, with the solid tread of the British Tommy, likewise wore red tunics. It was composed of "wood winds and brasses." An old Londoner, seeing the clarinets and flutes, blurted out in disgust, "They ain't a band. Look at them black sticks they're tryin' to play on. My word, there ain't no proper band, fit for His Majesty, but a brass band!" Thousands of others in the past thought likewise—a band, to be a real band, should be a brass band, one composed exclusively of horns, trumpets and trombones. In some places there are still brass bands. Now that flutes, clarinets, and other instruments formerly made exclusively of wood, are being constructed of metal, bands of to-day are almost entirely metal.

The wide adoption and development of instruments of the wood wind family in the modern concert band is due largely to John Philip Sousa. When Sousa first took his wonderful concert band to Europe, serious musicians were amazed at its flexibility. Here was a band that could play not only the great band repertoire but also that usually

heard through the symphony orchestra, including such an accompaniment as that which it played when the much loved Maud Powell, as soloist for the band, performed the chaste and delicate parts of the Mendelssohn "Concerto for Violin."

Recognizing to the fullest extent the great industry and effectiveness of the work of Patrick S. Gilmore, who in his day was called "the unsurpassable," it was, however, not until the arrival of John Philip Sousa that the concert band came into its own. Sousa, although born in 1856, did not begin to exhibit these remarkable possibilities of the band until about 1892, when he resigned as conductor of the United States Marine Band and organized what became one of the greatest of all bands in musical history. His was the first high class American musical organization to tour the world and the first large musical group from this country to command universal interest. This was due to three considerations:

First.—To the irresistible personality of Sousa himself, as a human being rich in understanding, humor and sympathy.

Second.—To his highly organized musical knowledge and the distinctive character of his instrumentation.

Third.—To his very remarkable and original gifts as a composer.

There are many who feel that from the standpoint of originality, dynamic power and highly individual effects, Sousa's compositions still outrank those of all other American composers, even including our notable symphonic writers. His was an inimitable genius. He was a most patriotic American, a sincere example of the fine Christian

gentleman. Born in Washington, D. C., almost under the shadow of the dome of the Capitol, he was trained in the public schools of that city, during and just after the civil war. His father was Antonio Sousa, and his mother, Elizabeth Trinkhaus. The elder Sousa had been born in Spain, of Portuguese ancestry, and had served as a musician in the United States Marine Band. Two honorable discharges from the U. S. Marines indicate that, when he first came to America, he spelled his name Souza (possibly a Spanish or colloquial spelling of the Portuguese Sousa). His second discharge bears his name properly as Sousa. This evidence, which is present in THE ESTATE Office, should put to rest forever the absurd rumors that his name was originally John Philip (or So, or Siegfried) Ochs, or Sam Ochs, to which he has been alleged to have added U.S.A. (S.O.U.S.A.). The name Sousa is a very frequent one in Portugal. Many members of the old Portuguese nobility bear this as a family name.

With the success of the Sousa Band, the type of American concert band was established, and the fine professional bands of Conway, Goldman, Pryor, Herbert Clarke, and Simon were instituted. All of these leaders hailed the genius of Sousa in establishing a type—a type which has served as a model for an unlimited number of bands in schools and universities. Mr. William D. Revelli, in his Band Department in this issue, has been fortunate in securing statements from the directors of many municipal bands. The weekly, *Life*, in December estimated that there are some one hundred and fifty-six thousand bands in America. If that is the case, we can safely conclude that for the equipment of all kinds, including instruments, music uniforms, and other items, there must be at least one hundred million dollars invested in American bands.

New influences commenced to invade the band field before the end of the last century. Just as the waltz influenced the Straussens in Vienna, the dance began to affect music in America. Negro jazz, emanating from the South and spreading to Western honky-tonks, grew from the ground up and finally began to make an extraordinary impression upon music throughout the world. Irving Berlin (Irving Baline) singing winter in a slim Chinese restaurant in New York, wrote "Alexander's Rag Time Band," and set continents prancing to it. Europe then imported Negro jazz bands galore, German and French pedants and pundits began to philosophize upon the aesthetics of jazz. The serious old Stuttgart Conservatory actually started a course in jazz. The leader of one of the famous American Negro bands, that "placed Europe" for eight years, was Sam Wooding, a really worth while musician, now conducting the admirable Negro spiritual choir, "Woodland Echoes," who tells in this issue some of the unusual experiences of his group while abroad as "The Chocolate Kiddies."

Rhythms, as near to the heart of the jungle as possible, started veritable musical riots everywhere. The whole world seemed head upon a rhythmic "jazz." In California a young man named Whiteman, with a symphony orchestra training, began to recognize jazz as a force, both financial and musical, and set out to capture it. In this issue of THE ESTATE he tells how he did it. His bands are neither orchestras nor bands, but rather a kind of musical hybrid—half band and half orchestra.

After Whiteman came "name bands," unless you want to date them from the days of Rolfe and Laskey. The bands are named for their conductors, the success of each of whom depends upon his individual and distinctive appeal to the public. The whole dance world started in to emulate this American mere musical warfare, and at this writing there are in New York, London, Chicago, Paris, San Francisco, Rome, Havana, Madrid, Buenos Aires, Cape Town, Warsaw, Tokio, Stockholm, Rio de Janeiro, Berlin, Toronto, Dublin, Constantinople, Nanking, Shanghai, Brussels, Athens, and in a thousand other spots—literally armies of men and women rehearsing and performing American jazz. These

dance provoking "name bands" are too numerous in America to be mentioned—they include such names as Louis Armstrong, Blue Baron, Cab Calloway, Leo Delys, Al Donahue, Tommy Dorsey, Eddy Duchin, Benny Goodman, Kay Kyser, Hal Kemp, Wayne King, Ted Lewis, Guy Lombardo, Jimmy Lunceford, Phil Spitalny, Rudy Vallee, Fred Waring, Chick Webb and Paul Whiteman.

The natural law of competition in a lucrative field set them to securing finer and finer musicians and arrangements. The radio sponsors, knowing the interest of the public, paid the bill, until some of the "streamline" name bands presented notably beautiful performances, such as those of Kostelanetz, Vallee and Wilson. They have become the classic organizations of their type. Their directors and players commenced to earn unheard of salaries, clarinet and saxophone performers earning many times as much as most bank presidents.

We do not attribute all this advance to Paul Whiteman, but we do desire to give him credit for sublimating jazz, for directing it to higher levels, and for thus making available new tonal possibilities. This he has done at great personal expense of time, money and effort. His ten "Experiments in Modern American Music" have been really nothing more nor less than ambitious concerts, demanding a much larger group of players and a huge auditorium such as Carnegie Hall. This year Carnegie Hall was sold out for the Whiteman Christmas Concerts at three dollar "tops"; and yet the cost of the "experiment" was such that Mr. Whiteman's expenses exceeded his receipts by six thousand dollars. His first experiment, in 1924, brought out the George Gershwin-Ferde Grofé *Rhapsody in Blue*. Victor Herbert (not quite in the idiom) wrote three of his finest numbers for the Whiteman group, for that concert. Subsequent experiments made way for the now famous suites of Ferde Grofé—*The Grand Canyon Suite* and the "Mississippi Suite." This year's concert was made notable by brilliant new works from Nathan Van Swanen, Roy Bargy, Morton Gould, Ferde Grofé (a thrilling *Perisphere*), and a notable posthumous *Cuban Overture* by George Gershwin.

### What Is Your Radio Worth?

WHAT is your radio set worth? Nothing at all, without broadcasting. Like a fish out of water, you would want to get rid of it at once, or to turn it into a book case or a refrigerator.

Your radio, in America, is worth, therefore, much more casting facilities are better. Listen to this statement of David Sarnoff, President of RCA, in an address to the Radio Corporation of America:

"The national services of the American system of broadcasting distributed, depend upon more ambitious programs. In the broadcasting systems of other continental networks across the United States. These are transnational associations of independent stations, each an important economic and social factor in its own community. During a portion of the time, each station broadcasts nationally instead of local programs. During the remaining Company, for example, may choose whether they will broadcast national or local programs.

"Without this linking of broadcasting facilities there would be no national service of broadcasting. Without network, never have the opportunity to hear the voice of their President, or the music of Toscanini, or the debates of their Town Meeting of the Air. Tapping the talent sources of the world, American network broadcasters have made a States than it is anywhere else in the world."

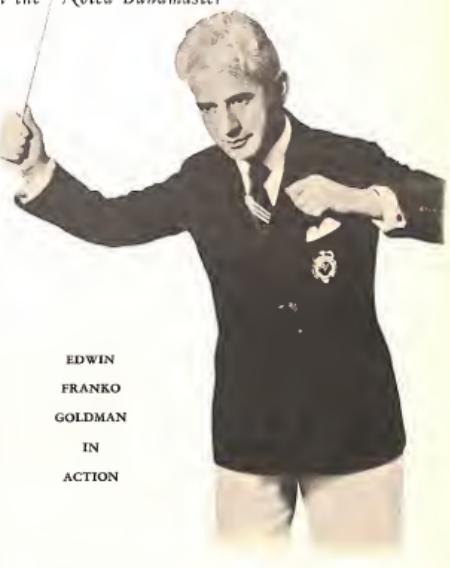
# The Renaissance of the Band

From an Interview with the Noted Bandmaster

## Edwin Franko Goldman

Secured Expressly for THE ETUDE Music Magazine

By ALLAN J. EASTMAN



EDWIN

FRANKO

GOLDMAN

IN

ACTION

FIFTY YEARS AGO the great reign of the doughty Patrik Sarsfield Gilmore was coming to an end. Gilmore, always a wonderful showman, had made a magnificent contribution to the promotion of music in the United States and there were numerous bands in all parts of the country. Touring bands thrived and band concerts were profitable ventures. Fortunately, after the passing of Gilmore, a still greater star was to arise in the band firmament in the person of the unforgettable John Philip Sousa, who, in addition to being a wonderful conductor, was also an excellent songwriter, composer, and the soon celebrated "reformer" of the band field both here and abroad. He made splendid innovations in his band and in his instrumentation, and raised the technique of bands to new heights.

"Toward the latter part of Commander Sousa's life two new factors commended to command American attention—the automobile and the radio. Time was when thousands of families, seeking a pleasant evening excursion, would hop on a trolley car and run out to an amusement park and listen to a fine band. After the automobile came, the owners were not content to stop at amusement parks when they could roll around the country. Those who did not have houses, had picnics and were content to stay at home and listen to them. But, all things go in cycles; people again began to long to hear bands "in person"; and now, to my joy, I have the pleasure in the summer of playing nightly to audiences of from fifteen to fifty thousand and even sixty thousand people. When I see these huge crowds there can be no disputing that there is now an amazing renaissance of the band."

### And So We "Forward, March!"

"THE BAND HAS COME BACK to a new audience and it is built upon lines which command far greater respect. The band itself was largely in decline for its own downfall. The musicians felt that they were secure in their positions; and their chief interest, and in many cases also their only interest, was to get pay envelope. The result was that many of the bands were terrible. In the case of some of the traveling bands, they were badly dressed and likewise badly led. It was not uncommon to wonder if the band got a "black eye." Many of the bands were composed almost exclusively of

a low type of foreign immigrant musician. They could hardly speak our language and turned up their noses at almost everything American.

"Most of the American bands were assembled only on the Fourth of July, Decoration Day, Labor Day, and other high days and holidays. Their harvest was during political campaigns, when they

often marched both day and night. Their repertoire consisted of *Onward Christian Soldiers*; *Adlest Fiddlest*; a few lackneyed marches; *Yankee Doodle*; *Star Spangled Banner*; or *America*. Usually they played from memory, each player employing his own version of the national airs. The leader would often announce, "*America* in E-Flat, boys"; and then things broke loose. Who knows, this may have been the origin of swing; for unquestionably every fellow went his own precious way.

"Nowadays those days rarely had any libraries of worth while music. They played the pieces given away by publishers as advertising matter, and these were rarely worth the paper they were printed upon. There were no dignity, no finished effects, no fine tonal quality. How fortunate it is that this type of band is now practically extinct. Better still is the fact that the band is making a return. The bandmastering, received everywhere by bandmasters in our public schools, has raised the standards so greatly that we need have no fear that such bands as we have described will ever again afflict our country.

"What moves me to go into the band field? First I saw new and greater opportunities for a superior organization. In addition to this, the band school at the Metropolitan was only seventeen weeks long, and it was necessary to make a living in the summer. Accordingly I joined some of the park bands. Most of the players reported for work like hands at a factory. There were no rehearsals. In fact, the men resented the time spent at rehearsals. They showed an appalling lack of interest which was most discouraging to a player



THE TOWER OF THE SUN  
International Exposition,  
San Francisco, California,  
where Dr. Goldman's band  
will be the chief musical fea-  
ture from May till July



Court of Honor at the International  
Exposition in San Francisco (right)

who had spent years under the batons of such conductors as Maister, Danzowski, Motti, Elerts, Toscanini and Mancinelli. I spent many hours of disheartening and discouraging interest with the mercenary bands of the day. It was most painful to play under such conditions. The only bands that could be excepted were the Sousa band, and the Gilmore band which I then conducted. Virginia Hall. My contracts with the Metropolitan Opera Company prevented my joining these organizations. Accordingly I started my own band and struggled with it for six years before I began to receive the fine support which has since made it possible to play for an aggregate of many millions of people.

### The Better Band Musician

"IN THE MEANTIME the whole band situation has changed entirely. A new type of American band has come into existence in the world. These are players with a new technic and a new virtuosity, and they had their beginnings in our own public schools. Therefore I say that there are greater opportunities for professional bands than ever before; because, for everyone who a few years ago gave attention to bands, there are now hundreds of people interested in bands today. And, therefore, surely there will be opportunities for traveling bands; but, to be superior to the splendid high school and college bands, they will have to be super-bands.

"It should, however, be remembered that fine players alone do not make a fine band. They must be trained, coordinated, and drilled, drilled, drilled, by able and inspired conductors. All this can be done in a few weeks or a few months. Success can be bought only through intelligent, careful rehearsals.

"Band instruments have been vastly improved in every way, and American manufacturers have made an invaluable contribution to this advance. In fact, foreign-made brass instruments have virtually disappeared from America. It is interesting to note how the technic of every instrument has gone ahead. This is confined not merely to tone, rapidity and tonal control. The actual range of players has been, in some instances, extended several notes. Most of the trumpets in Gilmore's day did well when they were safely above the treble staff without painful blats. Now they seem to extend far beyond the top. We are looking forward at high E-flat. Imagine what a difference this makes in orchestrations. In the days of Mozart and Beethoven, the orchestra trumpets could not play a chromatic scale. If the old masters could hear a fine modern concert band, it would both delight and astound them. The technic of playing for the orchestra of today is something that has come over Berlin, which some musicians feel is as marked as that between a one horse shay and the latest Sikorsky air-line."

"One hundred years ago practically all bands were military. They were as much a part of the army as muskets and sabers. Even the instruments were made with a military purpose in view. In the Civil War the hells of many of the horns were turned backward with some idea that the music would be shot backward to inspire the troops.

"The modern concert band began with Gilmore and came to its own with Sousa. Even now there is no such thing as a standard band instrumentation. The bands of almost every country differ in instrumentation. When Sousa took his band to Europe it was to show an entirely new kind of band, an entirely new kind of instrumentation. The bands in Britain, I mean those to those of any other nation. The bands of France, Italy, Spain, Germany and Russia are notably different. The French bands, for instance, are marked by a very large saxophone section. Whether one band or one

nation is better than another depends largely upon your taste, and de gustibus non est disputandum (of tastes there is no disputing).

### And the Outlook Expands

"IT TAKES LITTLE IMAGINATION for the reader to see how great a this development will be. The audience is practically the same in its general personnel, the world over. It is, therefore, possible for the composer to write a composition that could be played in Los Angeles, Toronto, Stockholm, Rome or Tokio, and thus maintain a permanent position in

part of the symphony orchestra. Indeed the works of some of the masters seem to lend themselves more to the band than to the orchestra. Many critics have a strong feeling that the Gothic church works of Bach, sound better with the band, a hymn church organ, than with the orchestra. In working with students the discipline in playing Bach's works is almost priceless. Consider the gorgeous beauty of a great Bach contrapuntal fabric, as rich in tones as any Gobelin tapestry. When it is done it has vanished like a dream

in stimulating interest in school band work. I have heard and judged at hundreds of them. One judges, of course, for tone, interpretation, intonation, technic, attack, phrasing, and so on. From what I have observed I have come to the conclusion that the average musical intelligence of groups of boys and girls in different parts of the country is singularly uniform. It is the conductor who counts. If he is an able, well-trained man, who has labored faithfully and with good judgment with his group, the results will be corresponding.

"The school bands in the West and particularly the Middle West are astonishing. European musicians visiting America have been dumfounded by what these young men and young women do. In fact I am told that this is having an effect upon European school bands; but it will take years for them to equal the great strides that have been made in America.

### Westward the Musical Empire

"IN THE MINNESOTA WOODS the school bands are a part of the regular school schedule, and the educational results may be best estimated by the fact that the students are going to for this work more enthusiastically than ever before. They receive credit for this work, as they properly should. In most places in the East the boys have to practice after school hours and the students receive no credit.

"The midwestern school bands are so exceptionally fine that in many instances they have passed the professional mark. At first the professional band players and the unions resented this new invasion upon their rights; but, since the school bands cannot play for money, they cannot put business away from the professional bands. The only solution for the careless professional musician of other days is to forget his past and get down to work. He must not expect results without copious rehearsals and hard home practice. Fine conductors, a broad progressive spirit and work, work, work, should result in everything pertaining to the band, he will find a new field. The days of the old tooting "emphal" band are done, and the sooner the professional musician finds this out, the better.

"For open air events the band is still supreme, notwithstanding modern amplification as applied to the orchestra. At the Golden Gate International Exposition, where my band had wild play from March to July, the wonderful California climate will enable immense numbers of people to attend the concerts; and I am looking forward to the engagement, with great joy. I am sure that they are ready for just as fine programs as it has been possible to give in New York. Last year, for instance, in sixty open air programs, we gave three Wagner programs, four Russian programs, three Italian programs, one French program, two Bach programs, two grand opera programs, two Tschaikowsky programs, one Schubert program, two Beethoven programs, one Sousa program, one Verdi program, one Czechoslovak program, one Johann Strauss program, one Gilbert and Sullivan program, one English program, one Victor Herbert program, one Polish program, German programs, one comic opera program, ten original band music programs, and ten "big music" programs. Notwithstanding the fact that this large array of special programs was devoted principally to what the public calls "classical music," the popular response, both in numbers and enthusiasm, was described by the papers as immense. Popular taste has changed during the last two decades; and despite all that we hear about the loss of "jazz" and "swing" music, the appeal of fine music is growing stronger and stronger every hour."

Dr. Goldman discussing a score with his son,  
Richard Franko Goldman

the art world. The publishers would have a secure international market for their catalogs. As it is now, it has been only after a long struggle that the associated bands have been able to make a place for themselves in the world of concert bands. How long this will be in this field, no one knows. The popular dance orchestras have introduced all sorts of new tone colors and sound effects, and the whole band literature seems persistent in keeping in a state of flux. However, we are all paying for standardization, so that more and more leading composers will be inspired to write original music for the bands.

"It must be remembered that it is possible for American bands to take European instrumentalists and play from them by adjusting the parts, but the original orchestrator's ideas are distorted. The same condition would apply to American instrumentalists played by a foreign band. It would not be possible, for instance, in some of the German bands, for instance, there are no oboes or bassoons; while there are no trumpets, there are also instruments such as Flaged horns."

"To my mind the instrumentation of the American concert band is necessarily a ideally comprehensive group for the performance of the works of great masters than that of any other nation. It is better balanced and more a kind of wind counter-

until it is played again. But every performer brings out new colors and shades. Every thread of this marvelous design must come exactly in its right place with the right tonal effect at the right time. Think what a wonderful training in precision and coordination this is to every young person who takes part in it. Surely the young people who are going through these musical experiences will have more responsive minds and better derive control than the "fitters" who abandon themselves to license in a frenzied roar of noise."

"Verdi and Wagner have been making arrangements for band. Some orchestral works are, to my mind, very badly adapted to the band and should never be arranged for it. Some of the works of Dvorak, Ravel, Beethoven, Mozart and Chopin, not associated with the band. Some are like pastels and are too delicate to be transposed to the rich colors of the band. With very few exceptions the piano works of Chopin do not lend themselves to the band. They call for the peculiar sonority and sympathetic overtones achieved through the use of the piano pedal. Percy Grainger and I have often discussed this matter, and we are agreed that certain compositions with the band, Sibelius' choral-like "Finlandia," for instance,

"Band contests have been very helpful

*The Etude* has previously presented several articles from Dr. Goldman concerning his biography, which we shall not repeat here in detail. Dr. Goldman is a member of the distinguished musical family of which Nathan Straus and Sam became a band conductor for him for many years played the trumpet in the orchestra as an operetta and symphony performer in the organization of a band known of which is On the Mall—Editor's Note.



FRED A. HOLTZ

## What Do Bands Mean to America?

From a Conference with FRED A. HOLTZ

PRESIDENT OF THE NATIONAL ASSOCIATION OF BAND INSTRUMENT MANUFACTURERS, 1933-1939

Secured Expressly for The Etude Music Magazine

By WILLIAM ROBERTS TILFORD

OCCUPYING THE FOREMOST POSITION in the band instrument manufacturing industry in America, Fred A. Holtz takes pride in the fact that he is just one of the many who, seeing a horn displayed in a music store, become ambitious to master that horn and play with a band. As he recounts, it was a second hand low grade imported slide trombone carrying a price tag of five dollars. His weekly pay at that time (he was fourteen) being just two dollars, he finally ventured in and made his deal, but had to have, for a one dollar down payment and fifty cents per week. Four years later, shortly after becoming eighteen, he was proudly marching in the front ranks of the U. S. Military Academy Band at West Point, among the other trombonists in that famous orchestra. After a series of years with an Army Band in the Philippines and several years with circus bands, "every home" orchestras, dance bands, and so on, until in 1912 he joined the sales department of one of the largest line producing companies in the United States. In 1920 he entered the sales department of The Marine Band Company of Chicago, became Sales Manager, and later, in 1931, he was elected President of the company, as well as President of each of the two affiliated companies, The Pedler Company (manufacturers of clarinets and other wood instruments) and The Indiana Band Instrument Company. At the present time he is President of the National Association of Band Instrument Manufacturers, Inc.; and, at the last Music Trade Convention, held in Chicago in August, he was re-elected to

that office for the sixth term.—Editor's Note.

### A Mighty Musical Phalanx

"THAT INSTRUMENTAL MUSIC, and particularly band music, is a tremendous and powerful force for individual beauty to young Americans, girls as well as boys, can longer be denied by anyone. On every side we see the best march bands, which perform classical as well as musical music with all the assurance and all the technical proficiency which characterize the performance of professional organizations; and, during the winter concert season, we hear school symphony orchestras whose performance is almost unbelievably excellent, considering the surroundings in which they perform. There must be somewhere between eighty and one hundred thousand musical organizations, not considering vocal groups, in the schools of America, ranging all the way from twenty to one hundred or more pieces. If we consider the average membership as forty or fifty, quick computation indicates that there are four to five million musicians in all parts of America are blowing cornets, clarinets, saxophones, trombones, and so on, or playing the various string or percussion instruments.

This rapid development during the past fifteen years of musical organizations in our schools, and particularly bands, which we have described, has been due to the indisputable fact that the movement had everything to recommend its development with

nothing that any opponent of the program (should there by any) could offer in objection to more music in the schools. There have been, however, some who, viewing the proportion and considering it vocational rather than cultural, have objected to the participation of their youngsters, because they did not want their children to become professional musicians. The prime purpose of the movement, apart from the educational and social benefits which the young musicians derive, is to make it so that the merchants and manufacturers, doctors and lawyers, engineers, and so forth, as well as the wives and mothers of the next generation, will, because of their own participation in band and orchestra, be more desirous of their children, be desirous of more interest and activities, of more and better music in the lives of their children and their children's children.

### The Band Appeal

"THE GREATER POPULARITY of school bands over school orchestras is obviously due to the greater interest shown in band performances, thereby "selling" the band to citizens of each town who seldom, if ever, hear their school orchestras. No high school or college football game would have its present glamour were it not for the marching bands, and the great enthusiasm of the spectators; but these national contests became so large that we now have the United States divided into ten regions, each of which has its own 'national' contests or tournaments, the organizations and soloists taking part in these 'regional-national' tournaments having qualified by previous performances and state tournaments.

The 1938 tournament, in Region 3, comprising the states of Ohio, Michigan, Illinois and Indiana, was held in Elkhart, and we had some seventy bands and several hundred unattached musicians who took part in the solo, quartet, sextet and similar events. The judges, however, were required to handle properly the affair; for the Elkhart Chamber of Commerce did an outstanding job, to the satisfaction of all visitors as well as to the considerable pecuniary benefit of the downtown merchants.

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A thrilling trumpet section



Conductor Harper rehearsing the Lenoir High School Band



Modern Forty Thousand Dollar Band Building

## And the Band Won!



Miss Macela Austin, regular staff teacher, instructs a bassoon player

THINGS WERE BAD in Lenoir, North Carolina, as they were elsewhere during the depression. The state legislature cut out all extracurricular subjects, including school music. More than this, there were to be no tax levies for such purposes, unless the communities voted the taxes on themselves. The problem was up to Lenoir. Was school music worth while? The vote was a unanimous "yes."

The main reason was the Lenoir High School band of one hundred and thirty members. The High School had a student body of four hundred and fifty; and two hundred of these were on the waiting list for the band. That is, over half of the student body wanted "to play in that band!" No wonder the band had become one of the most animating things in the town and a real business advertising asset for the community. Membership in the band became a thrill to every boy and girl who was admitted.

The band has a three story music building, which cost forty thousand dollars. It has sound proof practice rooms, an assembly room, a glee club room, a two-way audio system, a substantial library, a repair shop, a "make up" room and a locker

room. It is debt free, and everything has been paid for by Lenoir citizens. The building is frequently visited by many envoys university music directors.

The band has its own trade marks duly registered. It has two large buses and an instrument truck for transportation to music festivals and football games. It has a wardrobe and property department. Thirty-five volumes in its scrap book library tell of the value of the band as a public relations project.

The director of the band is one of the former business men of the town, Mr. James C. Harper. He has a librarian, a secretary and two instructors, whose salaries are paid by private subscription.

When asked for an opinion, one of the town's citizens replied with warm emphasis, "Give up our Band? I guess not. Why that band has done more to put Lenoir on the map than anything else we

Reports of the disciplinary influence of the band on the young folks of the town have been excellent. Lenoir has less than seven thousand residents. It is in western North Carolina, north of Asheville.

*Let us have more and better bands, everywhere!*



"Some Percussion!"



A "striking" drum section



Mr. James C. Harper, Conductor



Here Come the Glockenspiels

# New Concepts In Present Day Music

From a Conference with  
PAUL WHITEMAN

Secured Expressly for The Etude Music Magazine  
By JAMES FRANCIS COOKE

**PAUL WHITEMAN** was born in 1891, in Denver, Colorado. His father, as Supervisor of Music in the Public Schools, was one of the first to champion orchestras and bands in high schools. Paul started his studies by playing violin in one of these high school groups. Then he became that first violin player in the Denver Symphony Orchestra. At twenty-two he went to San Francisco, where in 1915 he played in the World's Fair Orchestra. Later Alfred Hertz engaged him for the San Francisco Symphony Orchestra. In the following article he tells many interesting facts about the remainder of his career.—Editor's Note.



PAUL WHITEMAN  
*The original "King of Jazz"*

**S**OUND IS WHAT I AM AFTER—sound and rhythm, for these are the materials that all composers must use, in some form, to create the designs by means of which they must express their ideas and their inspirations. Music is a thing of the ears. True, one can imagine music without sound, just as a trained musician can taste a flavor and realize it, although he has never eaten it. But musicians have to do that, because in their later years they were all smot stone deaf; but to most people music is meaningless unless it is heard. For years, musicians seem to have to go upon the basis that music could sound only in one way, and that only certain sounds were legally permissible. In fact, the music laws were the same in the government as in Congress who sit up nights thinking how many restrictions they can throw about life, rather than trying to make life more prosperous, abundant and enjoyable. Nobody will ever know how much music has been held back by the *verbotes* boys who are far more interested in telling what you must do than in making ready with music themselves. This brought me up to believe, for instance, that parallel fifths were a venomous species of musical mayhem or assault and battery. Puccini and others have shown that, if one knows how to use fifths, they may be tremendously effective. The same obstructions applied to the use of other instruments. The saxophone had a fearful struggle at the start; and when we introduced banjos and guitars in our group, because there were no other instruments which could eth in the rhythm quite so well, some of the older musicians looked aghast.

## On a Sound Base

"Possibly men can continue basing up his first march to do with the direction of my work. You see, my father, who was of Welsh and Scotch extraction, was a pedagog, a school music superintendent, and a rather severe and unrelenting one. He played in the San Francisco Symphony Orchestra and was a strong believer in the union. He got me into the union at a young age, and I played the viola in the San Francisco Symphony Orchestra (later in the Denver Symphony Orchestra) and became acquainted with the symphonic repertoire from Bach to Delibes."

"There was a unique rule, when opportunities to play turned up, the members of the union should be given the first

chance. In this way I played with visiting opera companies and thus added to my experience. The year round income from this however, was not enough to support me. My pay stopped when the symphony and orchestra season ended; and I realized that if I did not want to "go broke" I had to find some other source of income. I began to work in vaudeville, to be popular, and I made the surprising discovery that, while I was able to earn only forty dollars a week in a symphony orchestra, I could get ninety dollars a week playing what was then called "jazz" fiddle. I received work in Tait's Cafe Orchestra in San Francisco, and after a short time I was with a band in Los Angeles. I had played in a classic symphony and in an orchestra. This made me mad, and I determined to find out why. The great war came on and I enlisted in the navy. Then I played all manner of vaudeville programs. Equipped with this unique experience, I faced a new problem. Of course, what there was of jazz in those days was lamentable. The music was often of a very cheap type, the arrangements inexpensive, and a great deal was left to the improvisations

of the player, as it is with the so-called swing music of today. I began to wonder if it were not possible to combine those appealing themes with something of the technique of the symphony orchestra. Was there not some way to take this music, however humble its origin, and make it acceptable to the great public and at the same time musically worth while?

## In Lighter Vein

"In other words, I was convinced that lighter music with spontaneity could be written in a way which could be played from notes by expert players, with the same accuracy and precision demanded in the symphony orchestra. Would such music substitute for any kind of free jazz improvisations that were derived from what is now called a swing "jam" session, in which the players extemporize upon their parts. My reply to this is that my orchestra still has "jam sessions," and if any of the players invents anything particularly clever in the way of a variation, this is carefully noted down and preserved so that it may be put in notes for future use. Now, it must be stated that there is a vast differ-

ence between the type of highly trained and educated musician in my band, who does this, and an absolute amateur person who indulges in all kinds of musical extravagances which might destroy the whole harmonic structure of the work.

"What has been the result of all this? It has, in the first place, developed a new type of musical virtuosity from the standpoint of musicality and technique. Our boys have to think very fast in these days, far faster than in the regular symphony orchestra. I have been obliged continually to reject symphony players, because they do not think quickly enough for our programs. Such a player as Bla Blederbeke, is one of the most marvelous performers upon the trumpet ever known. Benny Goodman has also surprised me. He has developed his *legato* and some other things, there would be no finer symphony clarinetist in the United States.

"All this has made a new field for musical arrangers. Special arrangements have had to be made; and my bill for arrangements has run as high as forty-two thousand dollars a week. Ferde Grofé played the piano in our group and had new and fresh ideas upon arranging which have since made him famous. It was Grofé who advised with George Gershwin in constructing the famous *Rhapsody in Blue*; and then (Grofé) made out of it the greatest orchestrations in recent musical history. This does not reflect in any way upon the obvious genius of Gershwin. Grofé supplied what Gershwin did not have.

## We Invade the Classics

"ONE OF OUR FIRST ATTEMPTS was Rimsky-Korsakoff's "Song of India," which has especially a strong rhythmic appeal marvelously to the new style. There was a great hue and cry about "jazzing" the classics. We were ruining musical taste. What was the result? Mme. Adele and Fritz Kreisler had made records of this, for the Victor Talking Machine Company. After the popularity of our records the sales of Adele and Kreisler records increased three hundred percent. Surely no injury was done to the classics by our widely heard version.

"The great music of the past is a storehouse of musical thematic material. I refer particularly to Bach. Bach is a mint of themes of great value from a dance music standpoint. There are literally thousands

(Continued on page 223)



A HISTORIC MEETING

This group came together to discuss the famous Rhapsody in Blue by George Gershwin. From left to right the individuals are Ferde Grofé, who made the memorable orchestration of the composition; Dennis Taylor, the composer; Paul Whiteman; Blasone Seeley, and George Gershwin, the composer.



THE ALLENTOWN BAND

## America's Oldest Civic Band

One Hundred and Ten Years of Activity; and Still Flourishing

By HATTIE C. FLECK

**T**O THOSE WHO ARE INTERESTED in band music, a span of one hundred and ten years of unbroken activity of any band must hint a tale of fascinating history. To such probably should go the credit of keeping an organization alive so long, and the Allentown Band, one hundred and ten years, which is the boast of The Allentown Band, of Allentown, Pennsylvania.

Up till a short time ago it was believed that America's oldest band is a small but vigorous organization in New Hampshire, consisting of thirteen men, including the venerable leader, E. E. Wiggin, who has been the director for fifty-six years, and who is yet the chairman, and since its incorporation, the director of this grand old director, two years ago. "The Band blew hard for one hundred and three years." It was a great experience to stand face to face with an all American organization so old; for at the time of its incorporation it was the largest band in the country, and it was often historically referred to as such. There was no available data to the contrary, in spite of the intense research demanded by the publisher before the acceptance of an interesting article on that organization.

### New Claimants to Fame

SINCE THAT TIME, and because of the interest that the article aroused in band-minded

persons, and musicians generally, excerpts of old newspapers were offered in evidence that the title of "The Oldest Band in America" should be conceded to The Allentown Band, which enjoys a five year superiority over its sister band in East Barreington, New Hampshire. A new issue was published, and sufficient corroborative evidence confirming the claim was done. To all appearances, the distinction of being America's oldest town band, belongs to The Allentown Band, of Allentown, Pennsylvania, which has augmented record that it was organized in 1828, one hundred and ten years ago. It is to-day a thriving organization, with a membership of one hundred and nine, and its able conductor, Alberto L. Meyers, before taking up the leadership of this organization, was a member of the famous Stoush Band.

There is this fact to be considered, however, that the United States Marine Band dates its origin back to 1802. But this does not detract from the Allentown Band's claim to be the oldest band in the United States Marine. To the minds of people interested in bands, it can not be classified with bands generally; for it was created by Congress that "a band of about thirty drummers and fifers" was to be given to the newly organized unit of Marines, about the year 1800 or a bit earlier, and that it was to have two majors — one the major and one the major. This would make The United States Marine Band the oldest American musical institution of

its type; but its rank as a part of a military body could not bear the laurels from the venerable head of The Allentown Band, as a civic institution, belonging to the common people, which is the high point in view. The Allentown Band includes the fact that General Lafayette, who had recently died, held on July 31, 1834, marching in the centre of the troops, leading the white horse draped in mourning, to the rumbling of the drums.

### The Human Urge for Culture

It is to BE BRAVELY IMAGINED that one of the earliest requirements of a community, composed of individuals, who founded the lovely city of Allentown, must be a Justice Alley, the city nevertheless was composed of emigrants, from the German Palatinate and Switzerland, later, by ability, Dutchmen. These people brought a band, many having been skilled players who not only handed down their talents to the younger generation, but who also insisted upon keeping alive the work they had begun. To-day the Allentown Band stands as

— The Washington Musical Society, a singing organization of Scotch-Irish descent, founded in 1792, and so far honored by frequent visits of distinguished Americans in musical groups from an international communion existence. — Ed.

a monument to the early energies and foresight of its forebears, as a great all-American musical institution composed of sincere musicians to whom the conductor gives to organize and credit for the high standard of the organization, and performs under his baton; it is said that a band is as good as its leader; but the leader of The Allentown Band would reverse this statement, for he insists that a band is as good as its every performer.

Realizing that a player does not belong to himself, but to the community in which he is privileged to live, the real musician feels somewhat like the missionary who is guided by the urge to "teach all nations." From such heroic beginnings are handed down through the ages great reminders of the struggling past. Such a fair memory must cling to The Allentown Band, continuing to these days in an unbroken line and standing before us as perhaps the finest monument and tribute to the perseverance of a few performers who boasted only primitive instruments and a great love of music. When we recall that a community is to be judged largely by the standards of its musical tastes, we understand that a city of Allentown's claim must have been blessed with good music from the beginning. And with this, to possess "The Oldest Band in America" is another and most outstanding distinction, such as might inspire a thrill of pride in any community.

## FIFTY YEARS AGO THIS MONTH

S. W. VAN DUSEN, a popular pianist and teacher of his time, gave this succinct expression of the qualifications of the competent teacher of music:

"As to the special culture necessary for a teacher, I will simply quote the last part of the popular saying, that we should know 'everything but zomorkid.'

"Imagine a teacher of music in conversa-

better than the popular magazines. The blarney, which tells about practicing seventeen hours a day, for a week, on two measures of music, to impress his wonderful musical abilities upon his body of education and refinement, will certainly miss his aim. However, in our efforts to elevate public ideas on the art and profession we

must impel more wisdom than the fishermen of whom Talmage tells. After fishing for some time with no success, he threw his tackle into the water with the exclamation "But, I'll be damned!" Communities are like individuals, subject to prejudices and human weaknesses, but like individuals, they may be wonderfully changed for the better by patience, perseverance and wisdom."

# Sing with Your Heart!

By

FRIEDA HEMPEL

Internationally Renowned Prima Donna

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

If I WERE ASKED to define the singer's art, I should not explain it in terms of vocal technic. I should say that it lies in the ability to move an audience, in a worthy manner. That, to me, is the summing up of the meaning of art. You go to a concert and hear great songs performed by a great voice—and it may still happen that you come away bowed down by your own troubles. You go to another concert, and hear the same songs sung by a different voice, and you come away so buoyed in mood and lifted in spirit that your troubles cease to exist. You can move mountains, sheerly on the strength that concert has provided. The difference between those two reactions arises, not a question of voice, but the power of the singer's art. The singer who performs notes alone is merely a technician. But the singer who can face a hall full of listeners—of different ages, races, and temperaments—and lift them all to the same pitch of emotional release, such a singer is an artist.

How, then, shall the young singer set about creating herself an artist? The first requisite can neither be taught nor learned. It must be born. We know that a person, who lacks a talent for drawing, never can become a great painter. In the matter of singing, we are less reasonable. Everybody has a voice; therefore, everybody ought to be able to sing. If only he is lucky enough to find the right teacher to show him the right "technique," then there is a profound mistake. Everyone has a voice strong enough, and can be taught to make that voice more agreeable. But a singing career requires a great and unusual voice. Thus, the first study in which the ambitious young singer should engage is the all important self-analysis, which alone can indicate the direction of her future. Make sure your inherent gifts do not fall too far beyond your ambitions. Then assure yourself that there are no "tricks." Only conscientious work will build an art.

I have said that the measure of art is the power to move, and many qualities besides voice are necessary to project that power. Regardless of vocal discipline, the singer must build a picture in her own mind and heart, and then the minds and hearts of her hearers. As time goes by, many activities come into play. She must create in her own mind the exact image she wants to project. She must feel it deeply enough to make it convincing. She must express it clearly enough for others to understand. In this sense, she sings not only with her voice, but also with her heart, her heart with her whole body.

## *Art Is Simplicity*

We TALK MUCH of simplification, of methods, of short cuts to fluency. We



Frieda Hempel in her famous impersonation of Jenny Lind

crowd our pupils' minds with technical sounding problems, and lose sight of the fact that all this talk about singing leads us further and farther away from singing itself. It is always a pity to let the trees block out one's view of the forest. We need a return to simple, natural, fundamental singing.

The young singer should be given as little confusing theory about singing as possible. She should be permitted to sing Only in this way will her personal problems reveal themselves—and no two singers have exactly the same problems to solve. The young singer should be trained to draw a perfectly natural breath and to release it naturally. Does that sound too simple? It is the best foundation upon which to build. Let the problems be solved after they

have asserted themselves; do not anticipate them. A singer need not be troubled with complicated theories of breath support until it is shown that she needs special development along these lines.

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on arias. The first arias to study are the Italian ones. They are easier for the voice, and lay the foundations for greater success.

## *No Excellence Without Labor*

There is perhaps the chief ingredient of artistry. Studies must be not only acquired; they must be allowed to ripen, within one's mind and within one's throat. The saddest mistake a young singer can make is to try to work quickly. Indeed, it cannot be done! Let us make no mistake about this matter of learning. One can manage to sing a scale or an exercise once a week. But if one has learned well it will sing the voice easily and naturally. The one who has studied a foreign language will appreciate the difference between mastering the individual words and putting them together in a full spontaneous sentence. At the beginning, one must stop and think out each word, and the most ordinary prose words come correctly. But as one continues, there is a very different manner from speaking the language. It is the same in singing. To know how to combine eight tones into a correct scale is a very different matter from having learned to sing scales. The tones must sit naturally in the voice. The technical disciplines must fall naturally into the tones. Only then can one speak of singing.

My own vocal production was always easy and natural. I had no special problems to trouble me, and I could have gone ahead very quickly—but I was not allowed to do so. For three long years I was kept at the ends of tone building and technical drill. At sixteen, I was offered a part in opera; but I was told I must never release it while I was getting a reliable foundation in singing. At the time I regretted what seemed a crushing waste of years. Today, I am thankful for the discipline which built my voice into a sound organ, and which has kept it so. Even now I am as careful in my

*On January 6, 1939, Frieda Hempel gave her first American solo recital in four years. The New York critics were unanimous in finding this distinguished artist's plaudits to local reviewers, as well as her unusual power of projecting the emotional mind and meaning of her arias. The ambitious young singer that these are today regarded few artists before the public who can take rank beside Miss Hempel, as both singer and actress. The Etude has asked Miss Hempel to "tell how" such continuous art is achieved.*

work as I was in my earliest student days. I love my music, and hear it clearly. After hearing a page of music for five minutes, I know it by heart. But I never sing a song in public until I have spent at least six months living with it, working at it, polishing it—taking it into my system until it becomes a natural part of me. On one occasion, this finishing process had interesting results. The late Roland Farley sent me his alluring *Night Wind*; and, after months of study, it seemed that the song could be improved by some slight changes in the vocal line, and in the melody. I wrote my suggestions to Farley, and he kindly accepted them, saying that henceforth, *Night Wind* was the song.

The soundest advice I can offer the student of singing is, *do not hurry*. Be patient. Allow yourself time to take your art seriously. The student who accepts engagements within twenty months of study, will be finished and forgotten years before the careful artist is beginning to assert herself.

The life of the voice depends upon the thoroughness of early training, and upon constant practice. There is no substitute for a voice through singing provided the production is natural and sound. The very fact that the voice becomes tired is an indication of incorrect singing methods. The well used voice is not only able to continue singing—it needs to sing. Imagine how your hair would look if you gave the scalp muscles a "little rest" from brushing. The voice fares no better. Every day, at all times and seasons, the singer should spend two hours working at scales, arpeggios, leaps, trills, sustained tones, spen tones. Practice, practice, practice. Spend two hours every day on my歌, in half hour intervals exactly as I did during my first year at the Conservatory. It is my law. And my voice is the fresher for it.

### The Soul of Song

BUT VOCAL ABILITY alone is only one of the requirements of art. It is important as a means of expression. Equally important is the emotional value to be expressed. We call this "interpretation." Actually, it is more than interpretation. It is the creation of a mood which lifts and moves one's hearers. This must be an eminently personal thing. One can imitate "effects" (though it is an unwise procedure); but she cannot transmit emotional conviction. That is why great artists give their art to the world. It is also why interpretation is so difficult to teach. What artists seem to me to advise and study, I see still in the first moment of their singing whether they actually feel the song deeply and sincerely enough to convince others. If their powers of conviction are not very strong, I never attempt to tell them what to do. Instead, I try, by examples, to stimulate a warmer feeling within them. Is it a lullaby that a young girl wishes to sing? I take her away from the music and the business of singing, and ask her if she has ever heard a little child in her arms. Did she enjoy the experience? How did the baby look? What did it do? At once, the girl drops her "audition" self and becomes natural, telling me of some little sister, or niece, or friend.

"Now, don't tell me any more," I say. "Take everything you have in mind, and put it into your song."

And immediately, the lullaby becomes warm and real; convincing. It ceases to be a "coated number"; it becomes a reality, a part of human life.

Again, take Schubert's lovely "*Ihr Bild*." Let the student get away from singing problems, and concentrate on the text. Has she ever looked back regretfully at some picture—a picture, perhaps, of some loved one who has died? As she looks at this picture, has she never felt the sudden conviction that the beloved face has come to life and smiles in affection and encouragement? Let that personal experience, with its personal reactions, be the keynote for the mood of the song. When she sings

her effects according to what they "ought to be," they become artificial and cold. Only sincere emotion can reach the hearts of her audience.

There must be an eminently personal bridge between the singer's heart and the hearts of her audience. The notes of the music are merely the messengers who cross the bridge. Be as natural in your effects as you can. Do not stand stiffly on the stage, because someone has told you it is undignified to move your hands at a concert. Spend much time studying the inner, personal meaning of your songs, and then sing them in the way that you think it should be expressed. Then, is there one right way? Each artist will express the song differently—and that is why art remains alive. After one of my recitals, a friend who was ill and could not go, told me she had heard that, in one song, I had made a pretty effect with my hands. She wanted to know just what I had done. I was quite unable to tell her what I had done, I do not remember using my hands while singing, any more than I remember what I did with them when someone wished me a Merry Christmas." In each case, I did what came naturally, as the only spontaneous thing to do. Planned "effects" never move.

### The Imponderable Lied

LIEDER SINGING is an art quite by itself. It is difficult because it depends entirely upon the projection powers of the singer. There are no stage settings, no costumes, no buoying orchestra. One comes out upon the stage, and the entire effect to be made rests solely upon what one has to give. Furthermore, it is impossible to style. Most of the songs are brief, and convey a single mood or a feeling, and each requires the most sensitive kind of interpretation. We often find singers whose style and nature are too robust to lead themselves gracefully to this essentially sensitive type of music. The first requisite for artistic *Lieder* singing is imagination. Nearly every great *Lied* either paints a picture or describes some personal emotion. The art of the singer lies in visualizing the picture, reliving the scene, and sending both out to the listener in the farthest room, so that the listener in the farthest room will feel himself personally and intimately included. This is no slight task. One must have a thorough mastery of the mood and remain deeply imbedded with it, in order to project so evocatively a thing through the length and breadth of a large public hall. Imagination must therefore be part of the singer's inherent equipment: also, it must constantly be stimulated and refreshed, in the way that has been suggested.

### The Approach to Study

ALWAYS REHEARSE THE SONG away from the piano, taking nothing away from the text. Let the meaning and the beauty of the poem sink into your mind. Recite it, as a poem. You will be surprised, in working at a new song, to find that the natural lift and emphasis of the words suggest the line of the melody. In Schubert's *Das Lied ueber die Blume*, the climax of adjectives, "so hold und golden und rein," suggests a natural upswing of the voice, which is exactly provided in the music. Paint a picture with the words, and express it through the music. When the opening notes of the accompaniment are sounded, they should serve as the frame into which your picture must move.

One must learn in learning by imitation, provided that the models are worth imitating, and that the imitation does not become mechanical or slavish. Where could one find a better standard for the singing of the *Carmen* name than the record by Nellie Melba? But—do not try to be Melba! Use her interpretation as the basis upon which you may superimpose your own ideas. Naturally, you will not do as well as

(Continued on Page 28)

# RECENT RECORD RELEASES

By PETER HUGH REED

IT BECOMES INCREASINGLY EVIDENT with each new recording made by Walter Gieseking that he is one of the most extraordinarily gifted of keyboard artists. Mr. Gieseking's technique is prodigious (his hands have the unbelievable spread of a tenth), and his touch is uncanny for its almost imperceptible nuance. No one on records has achieved finer tonal subtleties and delicate shades than this gifted pianist does in his recordings of performances of the Debussy "Nocturnes" which comprise Book One (Colonne set 332). Gieseking makes Debussy's music completely his own. Equally remarkable are the pianistic performances of the *Toccata* in *G major* and the *Toccata* in *D major* by Bach, as played by Artur Schnabel (Victor set M-52). There are both profundity and sentiment fervor in his approach to the classical lines of two Bach's most notable piano pieces. Yet, despite this fact, one feels that this is that is further borne out by Wanda Landowska's superb interpretation of the *Toccata* in *D major* on Victor record 15171-2.

For playing of rare refinement and sensitivity in a familiar work, Mendelssohn's *Symphony* in *E minor* ("The Wedding") could hardly be excelled (Victor set M-31). But there is more to this music than the poetic qualities that Mr. Mendelssohn proceeds to exploit; the first movement can stand holder treatment and the finale is equally brilliant and fire. Both the *Fourges* and *Brilliant* are given fiery and brilliant performances by Alfred Brendel and Szigeti, in their recorded versions of this music, though these achievements, however, are in no way to say for what qualifies one like Mendelssohn in famous teacher, is the excellent orchestral director in this set.

Because an unfamiliar Haydn symphony always a welcome musical treat, it seems appropriate to list the inequalities of the recording of the *Symphony* No. 102, in B-flat major, as played by the Boston Symphony Orchestra under Koussevitzky's direction (Victor set M-529). Recorded at least two years ago, this set has held for release until recently, with the result that the rephony Orchestra in the past year make the lack of total richness and balance in the present set all the more apparent.

Once again in Victor M-536, Stokowski presents day interpreters of Wagner's most famous performance of the famous *Vaisse Paris* in Wagner's *Tannhauser Overture and Venusberg Music*; and now under more ideal recording circumstances he repeats his performance. To this he adds the *Prélude to the Third Act*, which Wagner's *Prélude Tannhauser's Pilgrimage*. This latter has been aptly termed a time poem. In regard to a special *Paris* performance fifteen years after completing the opera, Wagner had the experience of "*Tannhauser* and *Isolde*" behind him; hence this revision is conceived in the ripened style of the later opera, and, as Brünnhilde's "Fourth Song," received all magnificently acclaimed of critics and issued this venerable Dalmatian conductor's equally commanding performance of Brahms' *Third Symphony* (set 431). There are contrapuntal symphonies both clarity and light that are particularly welcome and sentinel of this music speaks for itself.

and so he is careful not to overexcess it. Among ballet scores there is none more brilliantly performed on records than "Gaité Parisienne" (Colonne set X-115). Efrem Kurtz, the chief conductor of the Ballet Russes de Monte Carlo, directing the London Philharmonic Orchestra, does justice just to this brilliant music. "Gaité Parisienne" is made up of various pieces by Offenbach, arranged and orchestrated by Mosen Rosenblatt. Beginning with a rollicking *Tarantella*, followed by an equally intriguing *Tarantella*, the music carries on with a delightfully humorous *Gafol*. At the end we hear the vigorously rousing *Can Can music*, a naughty souvenir of the Gay Nineties. Bruno Walter, since discontinuing performance his fine work with the Vienna Philharmonic Orchestra, has been dividing his time between Paris and London. Recently, in his great joy, the French Government presented him with full citizenship. It is good to know that Walter, who in the past two years has been making so many fine recordings, with the Vienna Orchestra, now similarly engaged with both the London Symphony Orchestra and the Paris Symphony Orchestra. In addition, Victor released two of Walter's most treasurable contributions to the phrasograph, his performances of the *Ballet Music* (Nos. 1 and 2) from Schubert's "Rosamunde" (disc 12334) and Beethoven's *Coriolan Overture* (disc 12353).

The greatest magician in France during the reign of the Sun-King, Louis XIV, was the Italian, Giambattista Lully. There has been too little of Lully's operatic work on records; hence Columbia's recent release of four arias, originally recorded by Fabre in Paris, are genuinely welcome, not alone for their historical importance but also for their musical worth. On disc 9153M, *Villabella* (tower) of the *Paris Opera* is heard to advantage in the aria *Non fait pris* from "Amadis." *Plutus*'s *Obeyez ces heur* from "Arminide" and *Ronsard*; and *Si je suis* from "Armide." *Mme. Solange Remond*, assisted by a women's chorus, is heard in a particularly graceful *Asie*. *Par le secours de Roulard*, and alone in the dramatic *Or Mort!* from "Persée."

Haydn wrote some twenty concerti for cello and orchestra, but only two of these have been printed, and only one of these two can alert the soloist's pianist—the *Op. 21*. Marguerite Roeggen-Chapman, more widely known on records as a harpsichordist, turns to the piano in her performance of this work, giving it a good if not outstanding performance.

Ossy Reinhardt, the violinist, was born in Vienna in 1920. As far as his talent was discovered by Paul, Theodor Paschkeiss, under whom he has studied ever since. Reinhardt has an unusually beautiful violin tone and a rare musical voice for one so young. Columbia set X-116, his particular *Schubert's "Sonata in D major*.

Gabriel Fauré has been called the peer of all French song composers. His art is a distinctly fastidious one, and for this reason is not immediately obvious. Heard and re-heard, his music has an inexpressible charm. *Charles Panzica*, the French baritone, Victor set M-492, records sixteen of his songs, including the *La Bonne Chanson* and *L'Horizon chameau* cycles. In setting so far on records, his retrospective of the *Music* (M. Dupont (Spanien), M. Dailler (bass)) and *Les Chanteurs de Lyon*



"This is Father"



A. B. ROLFE'S INDEPENDENT BAND, IN 1885  
"I am the little fellow with the big horn, fourteenth from the left. Chic Phillips, the player who could keep time with his ears, is number nine from the left."



"Here I am at the Age of Eleven!"

## Tooting a Horn for Fifty Years

A Conference With the Well-Known Radio Conductor, Manager and Motion Picture Producer

B. A. ROLFE

Secured Expressly for The Etude Music Magazine

By JAY MEDIA

**B.** A. (BENJAMIN ALBERT) ROLFE, known to all his friends as "B. A." has played for years to millions of people, "over the air." He is distinctly a self-made musician, in every sense of the word. Literally brought up from childhood in a circus band, his progress to Broadway was, and still is, a series of events. In this one of the most colorful articles Tint Extrus have ever presented, "B. A." was born in Brainerd Falls, St. Lawrence County, New York, and—  
but we had better let him tell his own "Horatio Alger" story.—Editor's Note.

### The "First Person" Musician

"Of course you know the old saw about the man who bragged that he was a self-made man, and how his neighbors all said that it must be true, as no one else could have made such a bad job of it. I have been bumping through life for over fifty years, and I have come to the conclusion that the only men worth while (particularly in music) are self-made men; and that includes Wagner and Elgar. If all as dozen of fine folks who did not let the lack of opportunities bother them very much. If colleges and conservatories could make superlatively fine musicians in every case, there wouldn't be room enough for them to live. Even if the student has had the advantages of the top schools, coming in to concert schools with the so-called best teachers to be had, it just will not get him anywhere, unless he starts out to make himself according to his own individual pattern, in his own way, with his own hands, mind, heart and soul, count upon it, that he will turn out as a dud."

"We have been hearing a lot of fan geked at the rugged individualist and his possible extinction. Listen to me, there is little room at the top in art for anything but the rugged individualist. Unless you are that, you are just a cog, and in music you are doomed to play second fiddle all your days. One of the things that appeals to me in modern 'stream lined' jazz, from the earliest Paul Whiteman period to this day, is that the players are not expected to say their dues tooting out mayhem on horns or sawing out *la la's* on a fiddle, but each fellow is expected to be himself and to play with individuality. My, what a difference there is between the 'now' and 'then' in music. Now thousands

and thousands of students in public school bands and orchestras have study advantages that were almost unknown in conservatories when I was a lad; and these kids just take this as a matter of course. They have no idea of the value of the gems that are literally hanging around their necks. They are not even aware of the fact that all these great bands have been started by some kid who had to work his head off to get them a whole lot more to us. If every boy and girl could be made to see that it is only the 'plus' work that they do that matters, the situation would not affect them but, if they accept what is laid before them without putting in their utmost efforts, they cannot

expect to get very far in any endeavor. And so to "Excelsior!"

"Now WHAT DOES ALL THIS MEAN? It means that the general average of musical ability among young people has rocketed up to a new high level. This, in itself, is a good thing. Thus, in the space of forty years ago, there now are probably a thousand. This feeling is but natural to me, because I was considered a prodigy at six years of age. Thus the median line of ability is vastly higher than it was forty years ago. But if all the students stay on the median line, we will have thousands who will be mediocre and nothing more. The success-

ful student must rise above the level of all of his fellows, if he expects to amount to anything."

"Both my father, who played the violin and the cornet, and my mother, who played the clarinet, were amateur musicians. Father was a foreman in the sawmill of the Chippewa Lumber and Boom Company, at Chippewa Falls, Wisconsin. There he organized Rolfe's Independent Band. Remember, entertainment in those days was limited, and the town band was as important to the community as the soldiers' monument and the iron deer on the lawn in front of the City Hall. Bands must have been a hundred such bands in America, in towns of five hundred to ten thousand people. They were often dignified with the name of 'The Silver Cornet Band'; the word silver seeming to have connoted swiftness of tone, although the material out of which an instrument is made has little bearing upon the tone quality. The usually published hooded looked horridly, however, and, when the Silver Cornet Band marched down Main Street, the town was thrilled to a new sense of civic prosperity and importance comparable only to that when the Fire Company turned out. Many of the town's leading citizens were a great smash hit belonging to this band. One such individual was President Warren G. Harding, who was always thrilled by his musical beginning in the Marion (Ohio) Silver Cornet Band. The bands were usually supported by the members and by private contributions."

"It was about this period that a very unusual enterprise swept the country and that was roller skating. Every town of ten thousand or so suddenly found itself in possession of a roller skating rink, which looked like a huge Saratoga trunk. The interior was bare, save for the polished floors and a mammoth cylindrical stove in each of the four corners."

"In the center of the building, hanging from the ceiling, was the bandstand. In order to get to it one had to climb a ladder, which was built up after him."

"The band played waltzes, which seemed to lead themselves to dancing; and the eos will ever know how much this regular support to players may have then contributed to the development of bands in the United States. The craze was just as widespread as the 'itterbug' mania of to-day. There was no mechanical music in those days,



THOMAS A. EDISON AND B. A. ROLFE

and, with the rumble of the skates, a bant was the ideal music. It seemed as though the whole country was on wheels, and the rink proprietors discovered one important thing. Music was absolutely necessary. If there was no music, people would not skate. They liked the rhythm, and thousands forgot their inhibitions as they rolled around the rink to the tunes of Strauss and Waldteufel.

And Then to the West

"DURING THIS CRATE my family moved to the West, and one of my first recollections in life is that of having a piccolo placed in my little hands and being told by my parents how to play it. This, to a six year old boy, was a great thrill; and before I realized it I was actually playing in band. The next summer we went in band, and I also tried out which put in lighted me still more. Readers of *The Everett* will certainly find a picture of this band interesting. The uniform consisted of ordinary clothes, plus a "pig" hat. That was all that was necessary. The pig hat gave a very good sound, a hollow sound, and added greatly to the group. The pig hat on a bassman gave him much the same distinction that it conferred upon a cakewalk king. The one outstanding uniform, however, was the drum major, who may be seen at the extreme left of the picture. No Bassman's potestate was ever more resplendent. In the picture you will also discover a very small boy in a bowler hat. That boy was the band. The band was my life. It had among its members many interesting characters, particularly Chick Phillips, who played the clarinet alto (Helicon) horn. In the first place, he had put on the horn like a kind of sash, which was always a fascinating operation; and then Chick would always make his bowler hat stand out from the rest of the distinguished band. He could play his cap up and down in time with the music. Sometimes I got so interested in him that I could hardly look at the music.

An Inseparable Petersamilia

FATHER, HAVING TASTED THE JOYS OF ART, and having the trouper's arrogant contempt upon trade and work in general, decided to devote himself to music. He was a character that could have been created only by his age. Like Micawber, he was an unrelenting optimist. Hard luck and failure were merely the overtures to great triumphs which were at all times awaiting us, and might come at any time. In appearance he resembled W. C. Fields (minus the vermillion proboscis), but with Field's long cloak and inevitable top hat worn at a狂放 angle. He wanted to be conspicuous, because he knew that in those days the public looked upon show people with a kind of amateurish respectability.

The result of the diamond stuck in his handbag self-assurance and his characthular flair, I might say, was, for me,

"After placing in the hand for three years, father returned to our home in New York, where he joined a travelling wagon show (*Lewis and Wardrobe*). It was a very poor affair, with a few acrobats, a clown and some monkeys, performing bear, peacock and dogs. We aimed for head waters of the Ottawa, in the Canadian Rockies, spending six weeks in Canada. The horse was a source of a sensation as did the circus. Our trip was through a wild country and one very intriguing to a growing boy. The season finally closed, the circus broke up and, as usual, we were left with little money. But mother, determined father should not be deprived from an informative and informative public, he went on to greater heights.

"Our next expedition was with a Concert Company, so-called. It was really a kind of traveling vaudeville show, with a comedian whose daughter was the ingenue. Her mother played straight parts ~~and~~, then, I mean the right and the honest

... my mother the midwives and the barbers. As a 'boy wonder', I played the trumpet. These, together with a string bass, a trap-kit, a piano and an electric guitar, made up our company. But we were as 'art emusie and drama', and father was happy. Forty dollars at the box office was tops, and really very fine for eight people in those days. When we landed in town and made our way to the 'op'ry house we were always given great ovations. The audience, I mean us Japanese, was a people from the outside world, much as we would regard a man from Mars, rather revelled in this and made the most of its publicity value.

*The Picturesque Circus Period*

In 1888, when I was ten, father signed a handmaster of the John H. Sparkle's show. We were coming up in the world. In the first year we "Tromped" it. That is, we played "Uncle Tom's Cabin" under canvas. The next year we "Tromped" it again, but this time in Pennsylvania. Father had a circus, and started out with eight small railroad cars. Count me in! Those were the days! Many a "Hey, Ho" fight have I witnessed from a vantage point underneath a hand wagon seat. In a mining town, a streetcar would stop at the end of the road, with lamps in their hubs of ammunition that they had no idea of using for seats. Someone would cry, "Hey, Ho," and thereupon the circus performers dramatically tied handkerchiefs on their hats, arms, for identification purposes, and marched back to the town square, where they were much mobbed. However, we marched on top and made deadly weapons, father seemed to rejoice in theseights and earned many a black eye. The circus were organized, trained and armed warriors; and the townsmen had little chance with such a crew.

"What the circus did for me was to give me a regular place all through the winter of my first year; and sometimes I got the idea that, by playing very well at every performance, I would gain much. My ambition was to become another famous concert soloist, like Jules Levy, Pat O'Malley, or Arabelle. I heard the great players, and I learned to play like them. I learned that in this day was a genuine 'war horse' for concertos."

"The foregoing is a fair sample of most of my life up to my twentieth year. The shows were on the road in the summer, and this permitted me to get a schooling in the winter. We played with Indian Wild

West medallions and other artistic organizations. Back at home again, I packed up the organ and soon found myself conducting. In fact, I was so successful that I could do anything, and there was no one to stop me. My great ambition, however, was to become another John Philip Sousa, a real bandmaster. In order to progress, I felt that my next objective should be Broadway, the home of all show interests. I was composed of my own shortcomings, and realized that, in the eyes of everyone, everyone thought that I learned more than I actually did. Furthermore, it was clear that I needed more study and experience.

for ten years to make my way to the Great White Way. At first I was a band conductor and then a "conductor-on-my-own" and in such capacity just had to learn things for a time. I was at the head of the wind instrument department of Louis Lombard's famous conservatory in Utica, New York; and there it was discovered that one of the students was a girl who wanted to teach. Finally I went to New York and entered partnership with Jessie L. Lasley. Our idea was to improve the musical acts in vaudeville, then at its height, by making such acts musically better, dressing them in smart costumes and securing handsome young women and young men to play in them. The scheme made an immediate success. We had six acts, six acts season continuously booked. The acts could bring from eight hundred to fifteen hundred dollars a week, and the profits were excellent.

And Other Worlds We Conquer

In 1913 I began to look around for different fields and decided to go into the production of motion pictures with Metropole-Bayer-Mayer. We produced one hundred and ten features, five to seven reels in length. In 1918 I became an independent producer, under the name of B. A. Rolfe and Columbia Pictures Corporation. After producing thirty-six pictures the venture failed, and in 1920 I found myself broke. That is, all my money and my ability to play it. Always a when on the rocks, I gave gone back to my corner. There was little trouble in getting engagements; but soon it was realized that a great change had come over popular taste. This was largely due to the genius of Paul Whiteman, who gathered around him a group of players of astonishing ability; and also the talent of composers and arrangers

great skill, such as Ferde Grofé, and George Gershwin. Whiteman's style 'caught on' immediately, and he had many followers. Here was a kind of music I did not know, and which must be learned. Consequently a job was accepted in the band of Vincent Lopez, at the Hotel Penn in New York City. By 1927 I had my own band, and we were invited to perform at the Palais d'Or in New York. This was a great advantage, because the café had a radio wire seven times a week, and we played to millions. Commercial broadcasting was just coming into vogue, and we were engaged for the 'Lucky Strike' hour. This obliged me to create a strong organization. There were fifty-five men in the band, but that was part of the group.

"Madison Avenue has a very scant appreciation of the amount of labor, time, and expense of preparation and rehearsals required for radio hours. We played several times a week and, in order to secure enough of the right kind of music, it was necessary to have twenty-three arrangers and copyists. We played on an average of sixty-seven hours a week—many entirely new and very bright. In order to get material, I had to ramble around the country for half a dozen days and to dress them up in new clothes. The tremendous value of advertising in connection with the promotion of sales, may be demonstrated by the fact that the dividends of the cigarettes sponsoring our program rose from twenty-six million dollars in 1928, to sixty-four million dollars in 1930, and much of this was due to radio advertising."

music are, in a large measure, due to the change in the general attitude toward dancing; and this in turn is due to youth, insatiable youth, in its fling for vivacious and bumptious expression. The old-fashioned dances have been discarded, temporarily at least. The beautiful walk, in its proper form, is almost as archaic as the adagio. The present day dances are not founded upon tradition but upon unrestrained bodily expression; let the chips fall where they may. Hence the "jitterbug." The uncontrolled rush and urge of the age has kidnapped youth; and the musical result is like a cork popping out of a bottle. I would do little good if I did. I am merely chronicling the situation, as every one with sense must see it.

and main ideas of the modern band and its orchestral tone color and rhythm with absent rhythm predominating. For this reason the composition of the band has changed very little; the instruments I now employ for a representative group are two oboes, four clarinets, a bass clarinet, two horns, two flutes, two bassoons, two basses, two string basses, two trumpets, three trombones, one tuba, six saxes, pianos, and percussions. Such a band is not designed to play the classics. It is a dominating, effective and direct group, designed to command and hold attention everywhere. It must present a great variety of tone color, and must be exceptionally dexterous at all times. The modern radio band is by no means a fixed organization. It will keep changing with the public demand, just what it wants, if that point ever arrives.



**Sousa Memorial Plaques**

**Sousa Memorial Monument**  
Plans for a Sousa Memorial Monument in Washington, D. C., are under way. This picture shows, left to right and seated, B. A. Rolfe, Mrs. John Philip Sousa, and Arthur Pryor; standing, Priscilla and Helen, daughters of Com- mander and Mrs. Sousa; as they discuss the plan.

It is entirely true that musical notation is a very imperfect thing and that a composer is frequently surprised at what the public has noted "done in music when performed" thus "A. K. H." in the "Liberator Post" We would always that if the computer is surprised sometimes at what he hears, no wonder the critics get "sharpy" for the audience, this is a new thought for us, and none the worse, know what is in Blame when their ears are offended.—The Blame, Stratford.



THE WOODING SOUTHLAND SPIRITUAL CHOIR

## Eight Years Abroad with a Jazz Band

By SAMUEL WOODING

CONDUCTOR OF "WOODING'S SOUTHLAND SPIRITUAL CHOIR"

A Romance of the Remarkable Journey of "The Chocolate Kiddies" Band, through Germany, France, Italy, Spain, Roumania, Austria, Jugoslavia, Czechoslovakia, Lithuania, Scandinavia, Tunisia, South America, and parts unknown

**J**UST WHY PEOPLE ARE EXPECTED to tell about and where they were born, I do not know, because that is one thing with which they have the least to do. I was born in Philadelphia. My father was a butler, and a very good butler at that. He worked for the famous Bidle Family, on Walnut Street, and was very proud of his job. My mother, too, had a nice home, and we had great ideas about the future of my two brothers, my sister and myself. One of my brothers became a doctor and is now chief Pathologist of the Frederick Douglass Hospital in Philadelphia. The other one entered the postal service. My sister attended a music and drawing class. My brother enlisted me to attend a dancing hall. I saw one of the Williams and Walker colored shows and decided to enter that field.

After graduation from the South Philadelphia High School for Boys, I studied music for five years under W. L. Layton, a graduate of the University of Pennsylvania. Since then I have studied piano with Professor William Butler, and now am conservatory in Harlem, New York; and later, in Philadelphia, I had advanced piano and theory under Prof. Franklin E. Crescato at the Hyperion School of Musical Art, and then at the Temple University School of Music directed by Dr. Theodore Rich. Finally after my first great career through touring countries in Europe and South America, I studied for three years under Miss Minerva Bennett and Miss Nancy Campbell of the Division of Music of Teachers College, Temple University. When the United States entered the World War I went to France with the band of the 300th Engineers in which I played a tenor horn I went into service when I was a year under age, so by

This is the simple and ingenuous story of an ambitious colored youth who spent many years of his life conducting a remarkable jazz band over a good part of the world, in order that he might carry out his ideal of organizing a spiritual choir of high character. On these extensive tours he had opportunities to hear repeatedly the great orchestras and opera companies of many nations. The narrative of this grandson of a slave, and son of a butler, who elevated himself until he commanded the attention of crowned heads, is one of the most human and striking ever presented by *The Etude*.

a little while he about it, but I did not think that Jack Senn would mind if he got another personal doughboy. When I got out I went back to playing at night clubs, in Atlantic City. I knew the classical repertoire and had played through tones of Bach, Beethoven, Chopin, Schumann and other masters; and they had an exalted appeal to me, but the need for earning my bread and butter was so great. Therefore I had to spend hours and hours at jazz with my higher ambitions and goals. I wanted to attain loftier ultimate aims, which I am now realizing with my "Southland Spiritual Choir."

### An Interesting Bush

Just now the "Chocolate Kiddies" band is in the United States again. I started with the bands, which I played myself. To this I added a drummer, who beat out the rhythms—a terrific musical combination, but a necessary step. We had to play from nine at night until 1. The wild craze for jazz of the "Divine Land Fare" and the Jo Oliver style, typified among the colored, took hold. Negro Mamie people were afraid to drink. Consequently the night club proprietors sought to

entertain their patrons with copies of "hot" music. The players started by shouting on the horns, blowing into small buckets, milk bottles, or blowing hats. Any kind of noise went. Then came the era of the plunger that was inserted in the ends of the horns to produce what is so aptly called "Wa-wa" music. The more a player could make his instrument do, the greater he was. This seemed all wrong to me. Every instrument has a natural, normal function, and this business of making a freak of it produces effects that are musically ridiculous. An automobile is all right on the road, but all wrong when you try to make it climb trees.

Johnny Dunn, who is credited with the invention of the "hot" band, told me how he made his weird virtuosity. He was playing in the West with Mamie Smith, the original woman "blues" singer. One night he found a plunger, used to force out a stoppage in a drain pipe. Having lost the regular plunger, his trumpet, he tried the stopper. The effect was so great, it was like an old colored person trying to talk with a mouthful of tobacco. Audiences broke down with laughter, and behold, a new instrumental effect was born. This

had a marvelous influence upon the centers of many colored musicians and their bands, particularly Duke Ellington. Bobbie Mills, Ellington's cornet player, used it; and Ellington built his arrangements around it. It gave a kind of jungle effect that "caught on like wild fire."

Baron Wilhem, at that time owned the most famous night club in Harlem. He engaged me, hand, solo, because I, in Atlantic City, Wilhem was a kind of enthroned emperor of Harlem. He was head man everywhere. Everything he said "went." Playing at his club meant that we were "ups" in jazz in the jazz heaven of Harlem. Soon my band became the attraction at the "Opera House" and "New Bayes Theater in Times Square, just off Broadway. While there, a Russian immunization to America looking for a Negro jazz band to take to Berlin. The band at that time numbered eleven—three saxophones, three trumpets, a trombone, bass horn, piano, tenor banjo and the percussion section. Most of the players "doubled" on other instruments.

### A Campaign of Europe Begins

WE SAILED ON JUNE 22nd, 1924, and opened in "Admirals Palast" in Berlin. The Germans "ate it up" in the roar of applause, the audiences on the first night "Nochmal," "Bis," "Hörst," and "Bravo." The boys were actually scared. Most of them had been in the war, and they thought that the "Heimes" were coming over the top again. In High School I had had two and a half years in the study of German, but somehow the German language seemed to register in German. They just do not speak high school German over there. For over two weeks I ate nothing but Wiener Schnitzel, because I did not know how to order anything else in German. All of the other men were in

the same difficulty. While they were overawed by the fine, clean city, with its beautiful Allees, its Tiergarten, its Lustgarten, and the beauties of Potsdam and other centers, they were baffled most of the time by the problems of new and strange food and drink.

Most of the boys did not drink, but when the banjo player, from Baltimore, found what he thought was a bottle of deliciously flavored gin. It was really the highly intoxicating liquor, Kummel. He drank about a quart. When the doctors got through with him he was just about as sick as lamp picker in the winter, and he became known as "Gummi" or the German. At that time the Germans had seen comparatively few colored people except their own colonials. If any of us got separated, all that we had to do was to look down the street for a crowd of curious spectators. This was all before the Germans discovered what we now in Germany, it is hard to tell. We left the Germans and they left us. They were very hospitable, very welcome, which we highly appreciated; and we seem to have been successful in giving them a hilarious time. They paid finely for this. I payed my boys one hundred dollars a week, and I received three hundred dollars a week. We played Hamburg, Magdeburg, Hanover, Leipzig, Breslau, Königsberg, Nuremberg, Cologne, Dusseldorf, Essen, Würzburg, Darmstadt, Frankfurt-am-Main, Wiesbaden, and other cities remaining in Germany, in all, about three months. Every time there was a chance, I insisted that my men attend as many symphony concerts and operatic performances as possible. I saw twenty-five operas, from Mozart to Puccini.

Ours was the first jazz band ever to appear in Berlin; although many local orchestras played music which came from America. We were surprised at the serious interest in our playing taken by the famous musicians. Even the noted composer, Max von Schillings, was excited about our rhythms and tonal effects, and he wrote us up in a leading paper. We found that the Germans were, for the most part, laughably provincial in their knowledge of the New World, which to many of them seemed limited by the city limits of New York. For instance, when I told them that I was capable of playing the works of their masters they were inclined to look upon me with suspicion and surprise, just as if a Comanche Indian in blanket and war bonnet were to start reciting Goethe or Schiller. I could not be the real thing; there must be some trick to it.

We Near the Orient

FROM GERMANY WE WENT NOW through the middle European states from Prague, ultimately reaching Constantinople after giving concerts at Vienna, Budapest, and Zagreb. I was very much amazed at the modernity of Constantinople. Kemal Attaturk was in full power. Save for the Macrin's calling to prayer from the minaret towers, and groups of men in modern costume telling their heads on the street corners, the city was very much like many other European cities. The most striking thing did not fit Constantinople, largely because of a famine of park, which the Turks, like the Jews, abhor. Going two whole weeks without any park chops was enough to take all the pep and inspiration out of the "Oriental Kiddies."

As usual, I endeavored to hear as much native music as possible. It was so wholly unlike western music that it seemed not to make sense. The constant monotonous repetitions, and the use of the augmented seconds in the melodies, all gave very tiresome, even to one who had heard the leaders of a jazz band. In the Moche lorgues, the singing and music seemed just a meaningless jumble that went on and on without any apparent meaning.

the tunes of the countries with our instruments. One of our trombone players was also a vocal soloist. He had a remarkable gift for mimicking the languages of the countries we visited. He learned them phonetically, like a parrot; and his native accent in every case startled the audiences, especially when they found that he could not speak the language. He seemed to be a sort of linguistic chameleon.

After Turkey we toured Italy, including visits to Milan, Rome, Florence, Pisa, and other cities; and the Italians were more enthusiastic than the Germans. They shouted, "Bravo!" at our performances. The first time we did "Aida" they were so happy that, at La Scala, Catania (Barberi-Jorko, real name Catherine Barberi-Jorko), a coloratura soprano from the South, was making her debut as *Aida*. She made a great triumph in the rôle. What are the good folks in Italy and Germany going to do about "Aida" now? Are they going to put a blonde woman on the stage? Is it possible to keep up the old rôle? But *Elisabeth* in "Tannhäuser"? What about *Madame Butterfly* and *Lakmé*? They are not Aryans. It seems as though those nations are making plans to do without some mighty beautifying music.

*Again On Native Land*

FOLLOWING ITALY we went to Marseilles and thence to Tunis. This was the first time anyone in our company, then numbering thirty-five players, actors, singers and dancers, had ever been upon the continent on which our race originated. We all looked forward to it with great expectation. The Orient, which we had hoped to find there, was not to be found. There are more than curious assemblages of all races—Berbers, Moors, Arabs, Jews, Negroes, all apparently yelling their heads off in the market place. When night falls, however, the little closetlike shops, or "suds," are hoarded up and the city becomes outwardly as quiet and dead as a cemetery. There is something very mysterious about masked figures moving silently

A few beggars lie around the doors  
the shops and act as burglar alarms,  
shouting to the police when thieves  
try to break in. However, there seems  
a gay and happy atmosphere like that  
which I should expect. We played in a large  
theater, which was thronged, mostly however  
by Europeans. The natives seemed to  
be buried in reserve, and showed no interest  
in jazz. It apparently meant no more to  
them than their music meant to me.  
From Tunis we went to Spain, and  
by Barcelona and Madrid. Strange  
to say, the Spaniards were so undemonstrative  
that I could never tell where they were at  
greatest. Our manager was approached  
as the leader of a clique. This manager  
had the blackmail, not knowing the  
intrusive use and power of the clique,  
as our appearances were greeted with  
dead silence or with hostile demonstrations.  
This damaged our company immensely.  
It should be remembered that in  
performances in which colored players  
are concerned the attitude of the audience  
is a great problem. One way is to show  
the contempt of the critics, the players  
themselves, and the public, that the players  
will the spirit and will go to all efforts  
give their best. Their emotional nature  
however, such that an apathetic audience  
like turning a fire hose on a flame. It  
is not the enthusiasm and the audience  
nothing in return.

The government of Spain was at that very loose. Our boys were alarmed when they saw the police walking around with rifles over their shoulders. The Spanish were interested. Spain centers around the bull fight. On the other hand, we were entranced by the Spanish music and the Spanish rhythms. The boys had it seem to get enough of these, and I and then imitating these with delight, at month in Spain, despite our unresponsive audiences (which did warn us up). In Canarrejo we saw a very much interested a peculiar hand composed of families double reed instruments, which seemed sort of cross between a Sarrusophone

and a Saxophone. The effects were very extraordinary, very wild, very Moorish, and, to my mind, more African than Spanish.

The Spanish dancers amazed our boys. One female dancer, with unusual skill in tapping out the rhythms with castanets and her heels, entranced them. In her tangos, boleros and jotas, she actually seemed to be walking with her heels. The boys promptly named her "Miss Bill Robinson of Spain." No higher tribute could have been paid to her by a group of American Negroes than this. *Bless her, we're all colored, neighbor.*

In 1866-1867.

In Madrid our "white" Russian imperialists sold his interests to another European who had a wonderful contract offered from Russia. Our boys had read all about the U.S.S.R., in the *New York Journal*, and would have none of it. They were afraid that if they went to the land of the Bolsheviks they would come back like they came back at all, minus their cars. We were all getting very well paid as it was, and we did not want to go to Russia. Consequently I kept on raising and raising the price and they kept on meeting our terms, until the United States Consul at Madrid, who was our adviser, thought that it would be ridiculous not to accept such enormous figures. Since the boys were scared to death, and in Paris I had to hunt up a new drummer, as my regular man was so frightened that he took the next boat for home. We left our families in Paris and in Berlin, and opened up in Moscow, in February, 1926. Much to our amazement, our Russian engagements were the best in all Europe. The Bolsheviks looked to us just like ordinary people; and, if we had not seen tragic groups here and there in chains and on their way to Siberia, or were as well off as if we had been in Berlin. The boys did not like that Siberian look. The unfortunate convicts looked too much like the chain gangs down south.

There were no disturbances, and every where our music seemed to please immensely. On our rest days in Moscow we attended the concerts of an orchestra of a hundred and ten pieces, which played without a conductor. We enjoyed Tchaikowsky, Rimsky-Korsakoff and Stravinsky immensely—particularly Stravinsky, because of the tricky rhythms. The orchestra was seated in a circle; and soloists who played or sang seemed to do the conducting of their numbers.

Over and over again, I watched the natural reactions of my players when they heard the great music of the world. Undoubtedly the composer they liked best was Wagner. The fluent chromatic harmonies and the strong emotional appeal of his works impressed them very greatly. Each seemed to mathematical. The polyphonic style makes use of musical material and much of Bach left them unmoved. Debussy, on the other hand, interested them immensely, as did the works of Stravinsky with the dissonances and clashes to which they were highly accustomed. Stravinsky became a great interest in jazz and the band. The orchestra they liked best of all, and they heard almost all of them, was Vienna Philharmonic; the operas they liked best were Wagner's "Lohengrin." Some of the longer later Wagner works bored them.

#### *Winter Bells, Enchanting Choirs*

We were in Russia three months; and we liked Leningrad better than Moscow. The great art galleries, particularly the Hermitage, delighted our boys as did the marvelous ringing of the bells at the Easter dawn in Moscow. The Russian choirs made a deep impression upon me. Their power was so wonderful.



## THE WHITE HOUSE GETS A NEW PIANO

One of the finest pianos in the new world has been lately installed in the White house and accepted by the President. It is a gift to the nation by Steinway and Sons, and in a way, it commenates the present great increase in interest in the general study of music. It is a fine sized concert grand. The case is made of the choicest Honduras mahogany. The ornaments, painted in gold leaf by Mr. Dunbar Beck, of New York City, represent the Virginia red, a ceremonial dance of the Americas Indian, the New England barn dance, the Negro workers singing in the Southern cotton fields, and the cowboy on the western plains singing after the dry's work.

The eagles supporting the instrument are carved from solid blocks of mahogany and covered with gold leaf. These in turn were modeled by the well known sculptor, Mr. Albert Stewart of New York. The general coordination of the design, in which many arts and crafts were employed, was under the general direction of the distinguished New York architect, Mr. Fair Oelger. It has been the desire of the artists to create an instrument which, with its qualities of artistic appearance, musical taste, and tonal execution, would make a distinctive and appropriate state memento, with no counterpart in the country.



United States Marine Band

## The American Bandmaster Speaks

Mr. William D. Revelli, Editor of THE ETUDE Band and Orchestra Department,  
presents important statements from foremost new world bandmasters

HAROLD BACHMAN • LIEUT. CHARLES BENTER, U.S.N. • CAPT. TAYLOR BRANSON, U.S.M.C. • CAPT. R. B. HAYWARD • KARL L. KING  
A. R. McCALLISTER • CAPT. CHARLES O'NEILL • DR. FRANK SIMON • H. A. VANDERCOOK • DR. ERNEST WILLIAMS



Harold Bachman



Dr. Frank Simon

**T**HE QUALITY OF AN ORGANIZATION or movement is measured by the men who lead it, not by its life and no progress. The leaders of a cause are those who zealously maintain its ideals, who give unstintingly of their energy and loyalty, who foresee its better pathways and unselfishly stand by those whom they lead. In this respect, the band movement in America has been and is distinguished by the superb quality of its bandmasters.

For this month's issue of the Band and Orchestra Department, it was felt that no more fitting tribute to the American Band could be made than to have several of our outstanding band conductors give expression to their views on the band cause or some phase of its work. It can be well understood that there scarcely would be room in these pages for contributions from all of our top notch bandmasters; indeed, it is with a sense of deep responsibility that we present this group of comments from several of our most prominent bandmasters.

Of course, the remarks of these gentlemen are strictly limited, and it is a particularly difficult task for each to condense his subject into so few words. Undoubtedly each could draw from a wealth of knowledge and experience in the band field, and their acceptance of the limitations placed upon them attests to their graciousness. It is with a great deal of pleasure and

gratitude that we offer this symposium; it is felt that these comments are an interesting expression of the spirit that motivates the band movement in America.

### *The Great Opportunity for Our Bands*

By DR. FRANK SIMON  
*Conductor of the famous ARCMCO Band*

BAND MUSIC is good music presented in its most democratic form. For this reason I firmly believe that the band has done and still is doing a tremendous pioneering job in the cause of good music.

The people who attend the great symphony concerts in our cities and towns as well as into two distinctly related groups. First, there are those of us who have a sincere love of good music, and secondly, those others who attend musical gatherings with the feeling that "it is the thing to do." Unfortunately, the first group is a great minority, but the fact remains that there are still not enough people who share in our musical events solely for the genuine inspiration and love of good music.

In this problem the band can confess to be of great service. The millions of Americans who yearly attend the band concerts held outdoors, or tune in band music on their radios, do so gladly out of the wish to be entertained. Let us not permit our own personal prejudices and high ideals

to blind us to this fact. However, herein lies our great opportunity in the cause of good music. To these great audiences, thousands of whom have yet to pass through the portals of our symphony halls, the music of our bands can create and stimulate the desire for and better understanding of good music.

There is every reason to believe that today many thousands of amateur symphony and opera goers carry their taste for the better music to some band which first introduced them to good music. This might hark back to the city park, the town square, the school band, or to a visiting concert band at the fair grounds.

John Philip Sousa proved the democracy of bands when he and his band were playing a well diversified program of good music that gave him the distinction he so richly deserves. His was the only large musical unit ever to tour the world successfully without subsidy; and, while some might attribute this amazing fact to his superb ability as a conductor, one must overlook the merit of his programs. That about 100 years ago much of the world's finest musical literature—good music introduced for the first time to many of the thousands who flocked to his popular concerts.

With all the opportunity for service, the responsibility of those leading our bands becomes greater. The band need not be subordinate to any other musical group; when composed of players equal in ability and musicianship to those of the symphony orchestra, it can be just as artistic. The fact that its instrumentation gives it a different color does not mean that the band is incapable of attaining the highest degree of artistic performance. Those of us who have spent our lives in band music know that it can do so.

We have some fine bands in America—we need many more. The band can take pride in its ambassadorship, for it serves the "man on the street." The more bands we have to spread a gospel of good music, the more genuinely music loving our people will become.

(Continued on Page 269)



Capt. Charles O'Neill



H. A. Vandercook



Dr. Ernest Williams

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## MOON MIST

By JAMES FRANCIS COOKE

To determine the proper interpretation of this piece of music there are two factors to be considered at the very outset. They are—time, form, mood and style.

Very often the title gives a clue to all three—as is the case with *Moon Mist*, a recent composition of James Francis Cooke.

The form is obviously that of an improvisation; the mood, one of dreamlike thoughtfulness; not too carefree and not too serious. And the style is quite characteristic of the composer.

The time signs of Dr. Cooke are already well known to many pianists and teachers—so well known in fact, that they need no additional comment here.

The *tempo*, nuances, phrasing, use of the pedal, and so on, are all clearly indicated that it is impossible to go astray—unless it is done willfully. So follow the marks of the text and give free rein to the imagination.

## THE HAPPY RANGER

By CHARLES E. O'FARRELL

The original purpose of a march, whether it be a military march or a funeral march, is that of moving a group of people from one point to another in orderly progression. Therefore absolutely strict *tempo* is demanded. The actual *tempo* is established according to the type of march to be played. In this case, the title again gives the clue, and suggests a rather brief piece.

Observe all natural accents and make sharp contrasts between *accents* and *legato*. Use the pedal sparingly.

## LITTLE GONDOLIER

By LILY STRICKLAND

In this number the swaying of the gondola is established in the very first measures. While the serenade is sung by the right hand part, be sure to preserve the swaying rhythm in the left hand part, particularly attending to the beginning measures.

In the second section in A major, the parts are reversed. This time the left hand carries the theme against the right hand accompanying chords. Try to produce the best possible singing tone and give due attention to the phrasing.

## MEDITATION

By FREDERICK K. LOGAN

This piece is obviously in the song form and calls for careful thumbing with the upper fingers of the right hand.

The syncopated accompaniment adds a nice bass sound for the melody and should be clearly marked without being at any time *obtrusive*.

The second section—last two lines—should be played like a duet.

The alto and soprano parts should blend together with proper tonal balance. While the *tempo* is marked *Lento*, the pieces should not be allowed to drags. Keep a feeling of motion at all times, indeed notwithstanding the fact that the *tempo* changes but frequently—*accents*, *accents*, and so on.

The pedal may be used freely, sparingly of course against blurring.

## WHIRLING LEAVES

By FRANCES T. THOMPSON

Here is a descriptive piece that needs careful preparation in the early stages of development.

It should be practiced first at slow *tempo*

with well articulated finger *legato*, keeping the fingers close to the keys as speed develops.

Since this, final condition requires the right hand to move with the freedom and spontaneity of perpetual motion, it will be wise to do a bit of left hand alone practice so as to remove as far as possible the effort involved in finding accompaniment chords and low bass notes.

A shallow touch with lots of sparkle will impart the descriptive effect needed for the right hand.

To insure clarity, the pedal must be used with the greatest care.

## BY TRANQUIL WATERS

By ELLA KETTERER

Teachers will welcome this new piece from the pen of Ella Ketterer who has already given so many fine things to the piano educational literature.

Establish a gentle six-eight setting for the opening, with a gentle left hand pass over and back quietly and gracefully.

The second section is played at some what faster *tempo*, and the melody lies in the left hand part, against repeated chords in the right which add a feeling of excitement, especially if the marks of dynamics are followed as indicated.

The pedal plays an important part and should be used exactly as marked.

## DEEP RIVER

By PHILIPPE WINE OWEZ

This beautiful negro spiritual is always popular and deservedly so. It is deep in emotional content and rich in both rhythmic and melodic outline.

In this particular version—for left hand alone—it becomes also a very fine study in tonal control.

A special preparatory exercise for this type of music is to play first the right hand alone with the fingers that will be used in the final performance. This will train the melody fingers to carry the weight of the arm under all conditions and will simplify later on the problem of playing both melody and accompaniment with the same hand.

The pedal is a necessity in most left hand pieces—but its use should offer no difficulty in this instance as it is so clearly marked.

The piece is obviously in most left hand

pieces—but its use should offer no difficulty in this instance as it is so clearly marked.

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# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## Masculine Fingers

Before getting into my column, I should like to express my appreciation of your column, with its fine suggestions and valuable points of view.

1. How would you suggest that men with large fingers which are too wide to go between the black keys? I have tried several now, and the problem frequently arises. Have you any suggestion elsewhere? Such hands naturally turn the fingers slightly sideways, with the thumb pointing up, down, or else turn the first joint under. In certain circumstances, should such students be advised that the fingers should be straight? They will better divert their musical aspirations.

2. Have you any suggestions as to the right way to hold the hand in playing chords? The left hand is always the more difficult to move in my experience. These hands need reason for this. What do you advise in this regard? Many years ago, teaching.

3. What type of exercises do you suggest for the thumbs? I have tried and tested! Perhaps you have discovered this problem in some papers. Your suggestion can enter no. II, C, etc.

Another list of challenging, stimulating questions, the kind I like!

1. You say that men never, or very few, has asked for an answer to this question before. . . . It would be unwise to advise talented persons who have such difficulty to give up their piano playing ambitions, simply because many gifted men would then have to turn to other fields. For, most of them cannot "squeeze" their third fingers between G-sharp and A-sharp, or D and E-flat, etc. (The problem relates itself to these three fingers). In the following examples:

large hands with thick fingers must curve these all excessively, so that they may be played in almost a straight line; that is, leaving close to the last joint of the black keys which divide the whole keys into two parts. It is never necessary for the third finger to go far in between the black keys. It is well to move the arm (elbow tip) freely, but never let the first joint of the thumb finger care in.

2. When I play chords, I can care one hundred cases out of one hundred even if he does not know the cause of an ailment! For the life of me, I don't know why the left hand strikes before the right in those irritating lame deck chords indulged in by all bad (and many good) pianists; but I am sure the illness is caused by that inactive, uncertain, uncontrolled "clicking" of the fingers, which is the ceaselessly rail. To care it, simply use the up touch, properly applied, both arms mutually balanced, make an active, simultaneous approach to the tones from below. Result, it is about impossible to play one hand after another.

3. Blind jointers<sup>1</sup> almost never should play the piano brilliantly, and should certainly be discouraged from trying to become professionals. Control is not possible if all the fingers are double jointed, but there is still hope when only the thumbs are in this condition. Since the thumb control depends largely on a free movement, double jointed thumbs must rely therefore, double jointed thumbs on this highly fluctuating

ing elbow tip. In fact it is often necessary to substitute the forearm as a playing lever for the second thumb joint. Here is an example: depeus. E silently with the third finger; then play C and G with the thumb, very softly and *staccato*, first slowly, then swiftly, using the *elbow* to play the thumb:

Also the following: practiced both slowly and rapidly, with the minimum of thumb movement, the whole hand and arm *rolling* over the thumb:

It is well not to try to curve the thumb, but to play it *slidy*—all in one piece—as though the first joint were missing.

Although double jointers cannot expect to play with virtuous smoothness of rich, beautiful tone and expressive phrasing, nor what the thumb needs, indeed, it is better for everybody to avoid the thumb whenever possible in hymn playing—or hymn blobs often blanch the melody line or the curve of a phrase.

## A Liuping Pupil

I have a pupil eleven years of age who persists in "liuping" or stiffening his fingers when he plays. When I call her attention to it, she goes a little better, but soon gives it back again. She has been given the name of giving her parallel scales in inversions, and she has done this many times together, yet when she plays pieces, the "liuping" always comes back. What shall I do?

All the two-hand scales or arpeggios in the world will not help. The only solution is the "up-touch" practiced in single tones or chords—often described on this page. Please look up your book numbers of Thru me—if I already have answered your question several times.

## Blind Flying

Thank you for your advice about playing without looking at the keys. I am fond of great credit to myself and my students for this. I have found that the simple task to fit little birds to water. They really love their "fathers" and "mothers" and "brothers" with whom they play. The "fathers" with whom they play are quite pinheads, but the "mothers" of the best kind of looking down at the keys and not up at the hands. —A. E. 18, Illinois

I told son so! If you calculate how many old piano bazaars are killed by "Blind Flying," you will be truly astounded. Your letter is excellent. I have received a lot of pleasure from your playing plan 1 as teacher gets as much kick from making up the exercises as the children do in working them out. The ones I assign start with finding groups of two or three black keys with each hand (2, A, 4) and then onward and back in contrary motion. Then change to parallel motion, and slide from the two black keys to E, F and from the three black keys to E, B. The exercises

gradually become more complicated, such as quickly picking out all the Cs, or all F's on the piano, playing simple octave skip chords, and so on.

The next step is improvement from the very first lesson consists of playing a short "rote" piece without looking at the keyboard; even the first tones of the piece must be played blindly. The simple composition is then played in different octaves.

How I wish some one had forced me to do this years ago, better still, that I had been an independent find for myself than, instead of now. The older I grow the more I practice "blind flying"; I play through a new piece (which I have just memorized) without looking at the keyboard, very slowly and carefully, it focuses my attention, relaxes me, and helps me the most for playing much more quickly, than any other exercise. And, we all know how hard it is to pull our poor, resting minds together in the cold, grey dawn—summer or winter.

Just remember in piano practice, that looking prevents listening—but if you prefer, see the railroad crossing signal, our motto must be, "Stop and Listen, Don't Look!"

## A Left-Hand Problem

I would be very pleased if you could kindly give me some information on the following problem: I am a left-handed person and find some trouble because of this from time to time. When I play the piano with my right hand, it is easy to hold the left hand in front of my right hand so it is heard at all times. However, when I play with my left hand, I should have more speed in that hand, which I do not have. I have tried speed in my right hand, but this does not help. Also when I try to get any speed in my left hand, the left hand begins to drag. I would like to know what would be the best way to overcome this difficulty. If you have any general advice that I could use for it—L.A., Atlanta, Georgia.

Here is my prescription for your left hand: Start every day's practice with some rich, full, short diminished seventh chords, played with the right hand. In doing this the left is almost incapable; especially the left hand does not sound at all. Then play the *Prelude in C minor*, by Chopin and the first page of Rachmaninoff's *Prélude in C-sharp minor* in the same way. If you have time, play the preludes with a springing up-and-down motion, keeping the left hand and arm quiet. Then play some slow scales (two octaves apart), the right hand *F*, very *leisurely*, the left hand *PP*, with light *staccato*.

Now, to develop speed in your left hand practice some scales with metronome, thus (> = each metronome tap)

Say aloud the name of each accented note as it is played, thus: "C, G, A, E, B, F, C," and so on, at each held sustained

note think quickly of the entire next group before the "nick" commands you to play. Start very slowly at  $J=60$  and work up to  $J=160$  adhering strictly to the regular fingering; then if you can play faster, all the better!

Now double up the groups in this manner:

Again, start slowly, and gradually increase the speed until you reach the limit of your ability. Then play the scale up and down, without pauses, but with the accents. If you are an "advanced" student you should be able to do the last at  $J=100$ , or even higher. When your left hand tires, play the right; I am sure it needs a rest. Another method of practicing scales, single handed and hands together, is one of the best all-round speed developers I know. I warn you in advance that it is very difficult, demanding close concentration and much persistence. But, as you see, it utilizes almost every possible scale group and pattern, and as an "easier-up" has no equal.

## Reviving Study

I studied the piano for a period of five years, but did not practice it much except taking lessons. I was no more than a beginner. After a lapse of ten years, I again have the desire to continue my piano studies. I am not sure that there are any longer any feelings in me to study again. I consider myself too old to begin again. I would like to know what would be the best way to overcome this difficulty. If you have any general advice that I could use for it—L.A., Atlanta, Georgia.

Your letter sounds so serious and so sincere that I hope helping you will bring you in greater practice. Go to the square in a full hour on Sunday, and make it at least forty-five minutes on other days?

For an adult, who really wants to play the piano acceptably, half an hour daily is not enough. Furthermore, I strictly maintain, in spite of "correspondence schools" and other quacks who claim that you cannot learn to play perfectly without a good teacher. So get the best guide you can find and bring your problem to him. Lay your cards on the table—tell him exactly how much or how little you can pay, and I am sure he will make every effort to meet you the whole way.

Local assistance advice is very dangerous, however. I can only make "take them or leave them" suggestions; for local problems you might try Florence Goodrich's "Preludes" or the Heller-Philipp "Studies in Musicianship," Vol. I or 2. For pieces, choose from: "Under the River," "The Marsh Ball," White, "Drown River," "Kerry Shirk Dance," Perry; "Night Witchery," Reutens; "Caravan Dancers," Clemencey and "In Pages of Long Ago," Cope.



THE TEMPLE OF THE KNIGHTS OF THE HOLY GRAIL

## The March of the Grail Knights From Richard Wagner's "Parsifal" as Transcribed by Franz Liszt A Master Lesson and Revised Edition

By RICHARD BURMEISTER  
A FAMOUS PUPIL OF LISZT

**I**N THE YEAR of 1871, when, after the victorious war against France, The Iron Chancellor of Germany, Otto von Bismarck, founded the German Empire under Emperor William I., Richard Wagner, settled at Bayreuth, in the former illustrious residence of Margrave Friedrich, the brother-in-law of Frederick the Great. After a life of everlasting unrest and fighting for the recognition of his music-dramas, Wagner found there, in his fifty-eighth year, at last a home in the Villa Wahnfried, and began at once to carry out his plan to build a theater where he could realize in words, his works about to be presented in matchless presentations. At Pestavitz, 1872, the foundation stone of the theater was laid and celebrated with a performance of Beethoven's "Ninth Symphony," under Wagner's leadership, the orchestra consisting of none but artists—the famous conductor, Hans Richter even bearing the drums. In 1876, the "Festspielhaus" was inaugurated with the first complete representation of "The Ring of the Nibelungs," in the presence of Wilhelm I., King of Prussia, and of Bavarica, the ancient master and protector, old Ludwig II., who came too, in spite of the unpleasant happenings caused by the previous stay of Wagner in Munich. In 1877, the libretto of "Parsifal" was finished, and in 1881, the composition, which was performed for the first time in Bayreuth, under the leadership of Hermann Levi, in 1882.

In the summer of that year, I was studying with the greatest master of piano playing in Weimar, the old Thuringian town

of Schiller and Goethe fame, and remember well when Liszt left for Bayreuth in 1876 in the "Parsifal" performances, when his striking appearance proved to be even a greater attraction to the international public than the composer and knight. Liszt was deeply impressed by Wagner's live dream and wrote about it to his old friend, the Princess Wittgenstein: "Parsifal" is more than a revelation—after the most intense song of *cathartique lere* in Tristan and Isolde, the most sublime song of *extatique lere* in Parsifal. It is the wonder work of the century."

In the following winter Liszt spent two months in Venice as guest of Wagner and his wife, Cosima, Liszt's daughter, in the Palazzo Vendramin. It was a very happy—and last—joining of the two old friends, about which Liszt wrote: "I live here a beautiful, quiet life, as father and grandfather, Wagner is quite youthful and lively, and he is busy with literary works and preparations for the Parsifal performances of next summer." But Wagner was not in time again his own singer; he died in Vevey, in February, 1883.

### The Tertiats Bait the Great Dame

IN THE SAME YEAR, Liszt wrote his piano transcription, *The Solemn March to the Holy Grail* from "Parsifal," and I was the first of his pupils who played it at one of the lessons in Weimar. During his whole life, Liszt was criticized severely by musical puritans, about his piano transcriptions of works of other composers, especially about his "Fantasies" on themes and stories of

operas by Verdi, Bellini, Rossini, Donizetti, Auber, Meyerbeer, Gounod, and Mozart. Nevertheless, Saint-Saëns rebuked these critics, calling them pedantic and prejudiced; Berlioz declared these "Fantasies" even as improvements on the originals; and Mr. Ernest T.ine, the New York critic, advised that Liszt "scattered his own pearls and diamonds among these bivalves."

In my edition of "March to the Holy Grail," published in this number of *The Etude*, under the title *The Belli from "Parsifal"*, I cut out some lengthy phrases. Before commenting on it, a few words may be said about the four bells which may quite a rôle in the orchestral score. At first it was intended to execute the four low tones:



by real bells, but no bell founder succeeded in casting them. Then the piano maker, Steingraeber, in Bayreuth, constructed a huge instrument in the form of a clavier with only four very broad keys, which were struck by the flats of the player's hands. Then started the bass strings of an enormous length, all tuned alike, but then substituted for four tuned steel pipes, which were struck in metal sinks and produced to perfection the demanded low tones. These pipes still live, though they have been removed from the orchestra.

operations of the Paladins. He lived there in a most romantic villa overlooking the grottoes of the Forum Romanum and having infinite access, who knew, to the buried palaces of the Roman Empire. Once I discovered in a dark corner of the music room a number of tuned steel pipes, and among them even those four tuned in C major. E. Signor Boali never having heard "Parsifal," I played for him on a little upright piano the Liszt transcription, while he accompanied it by striking those four pipes. As he never came in at the right time and place, the result was disastrous. But he did not mind it, as he was being absolutely unmusical; and I did not either, being fully compensated by the enchanting surroundings and genial hospitality of my host.

In his transcription, Liszt omitted three of the many themes from "Parsifal":

1. The theme of the "bell," which first appears in the introduction (measures 1 to 22), in different keys, and then becomes the bass notes to the *March of the Grail Knights* as they enter the Immense Hall, and themselves at the long tables for the last supper. The melody of the march begins like this (measures 22-26):



(Continued on page 275)

FASCINATING PIECES FOR THE MUSICAL HOME  
MOON MIST

This piece is just what the name implies, "an improvisation." Its lyrical structure has an impressive but simple harmonic background. The tonal climax in the second section should be carefully developed. After this it immediately reverts to its dream-like, nebulous character depicting a mystic night in early June. Grade 4.

*Slowly with tenderness* M.M.  $\frac{7}{8}$  = 72

JAMES FRANCIS COOKE

# THE HAPPY RANGER

## MARCH

Grade 3.

CHARLES E. OVERHOLT

**Tempo di Marcia M.M.  $\frac{2}{4}$  = 160**

*sempre stacc.*

10                          15                          Fine

cresc.

Listesso tempo                  20

sempre stacc.

25                          30                          D.C.

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# LITTLE GONDOLIER

## SERENADE

Grade 2½.

Moderately M.M.  $\frac{2}{4}$  = 63

2                          3                          3

mf

10                          15                          poco rit.

3                          3                          3

cresc.

2                          3                          3

più mosso                  20                          25

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THE ETUDE

## MEDITATION

Grade 4.

Lento e teneramente M.M.  $\frac{2}{4}$  = 63

FREDERIC KNIGHT LOGAN

# WHIRLING LEAVES

This sinuous melody has a cohesive character that makes it "stick together." The phrase mark indications clearly show the natural melodic divisions and a great deal of the success in the performance of this piece depends upon the lightness and animation with which it is played.

Grade 4.

FRANCES TERRY

**Allegro vivace M. M. = 69**

Grade 3.

## BY TRANQUIL WATERS

Moderato M. M.  $\text{♩} = 50$ 

ELLA KETTERER

Moderato M. M.  $\text{♩} = 50$

*dolce* *mp* *L.h.* *L.h.* *L.h.* *L.h.*

*accel.* *a tempo* *rit.*

*Più mosso*

*mf* *20*

*f* *p* *rit.*

*mf* *a tempo* *25*

*f* *p* *dim. e rit.* *L.h.*

*Tempo I* *L.h.* *L.h.* *L.h.* *L.h.* *L.h.* *L.h.*

*mp dolce* *rit.* *mf* *accel.*

*a tempo* *45* *rit.* *morendo*

Arranged by  
Preston Ware Orem

# DEEP RIVER

FOR LEFT HAND ALONE

Traditional Negro Spiritual

This deeply emotional negro spiritual lends itself splendidly to left hand treatment. A judicious handling of the chords marked to be rolled will produce many delightful effects. Grade 4.

Larghetto M.M. = 84

The sheet music for 'Deep River' features four staves of musical notation for the left hand. The key signature is B-flat major (two flats). The tempo is Larghetto (M.M. = 84). The music is divided into measures numbered 1 through 30. Various dynamics and performance instructions are included, such as 'pp poco cresc.', 'poco rit.', 'tempo dolce cantando', 'tempo a tempo', 'p'm mosso, con', 'calore', 'molto rit.', 'ffallare', 'dim.', 'a tempo', and 'rit.'. Measure 15 includes a 'Tempo I' instruction. Measure 25 has a dynamic marking 'p'. Measures 30 and 31 show a transition with 'sopra' and 'sopra' markings above the staff.

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# SPRING FLOWERS

VALSE INTERMEZZO

Grade 3½. Tempo di Valse M.M. = 160

L. LESLIE LOTH

The sheet music for 'Spring Flowers' consists of four staves of musical notation for the left hand. The key signature is B-flat major (two flats). The tempo is Tempo di Valse (M.M. = 160). The music is divided into measures numbered 5, 10, 15, and 20. Performance instructions include 'espressione e con rubato', 'con Pedale', 'sopra', 'sopra', 'rit.', and 'rit.'. Measure 10 has a dynamic marking 'sopra'. Measures 15 and 20 show a transition with 'sopra' and 'sopra' markings above the staff.

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*Last time to Coda* ♪

*a tempo*

*p* 20 *erese.*

*f* 25 *dim e meno mosso* 30 *sopra*

*a tempo* 35 40 *sostenuto*

*espressivo* 45

50 55

*dim e dolce* 60 *rit.* *a tempo* 65 *D.C.*

*Coda* *f* 70 *meno mosso rit.*

*a tempo* *p* *sempre dolce* 75 *rit.* *p*

# WITCHING MOONLIGHT

## VALSETTE

Grade 3½.

Tempo di Valse M. M.  $\text{♩} = 60$

LEO OEHMLER, Op. 344

The musical score for "Witching Moonlight" by Leo Oehmler, Op. 344, is presented in eight staves of musical notation for piano. The score begins with a tempo of Tempo di Valse M. M.  $\text{♩} = 60$ . The first two staves show a melodic line in the treble clef with various hand positions indicated below the notes. The third staff continues the melodic line, with the instruction "Last time to Coda" appearing at the end of the measure. The fourth staff begins with a dynamic of  $p$  and includes a tempo marking of  $\text{♩} = 15$ . The fifth staff features a dynamic of  $p$  and a tempo marking of  $\text{♩} = 25$ , with the instruction "con sentimento". The sixth staff includes a dynamic of  $rinf.$  and a tempo marking of  $\text{♩} = 30$ . The seventh staff includes a dynamic of  $rinf.$  and a tempo marking of  $\text{♩} = 35$ , with the instruction "a tempo". The eighth staff begins with a dynamic of  $p$  and a tempo marking of  $\text{♩} = 40$ . The ninth staff includes a dynamic of  $rinf.$  and a tempo marking of  $\text{♩} = 45$ . The tenth staff includes a dynamic of  $p$  and a tempo marking of  $\text{♩} = 50$ , with the instruction "D.C.". The eleventh staff is labeled "CODA" and "tranquillo", with a dynamic of  $p$ . The twelfth staff includes a dynamic of  $mf$  and a tempo marking of  $\text{♩} = 55$ . The thirteenth staff includes a dynamic of  $f$  and a tempo marking of  $\text{♩} = 60$ , with the instruction "marcato". The fourteenth staff includes a dynamic of  $p$  and a tempo marking of  $\text{♩} = 65$ , with the instruction "a tempo". The fifteenth staff includes a dynamic of  $p$  and a tempo marking of  $\text{♩} = 70$ , with the instruction "marcato". The sixteenth staff concludes the piece with a dynamic of  $p$  and a tempo marking of  $\text{♩} = 75$ .

## MASTER WORKS

## MARCH OF THE GRAIL KNIGHTS

See Master Lesson on another  
page of this issue.

(THE CATHEDRAL BELLS OF MONSALVAT)

From "PARSIFAL"

(RICHARD WAGNER)

Richard Burmeister's magnificent conception of the Conclave of the Knights protecting the chalice from which Christ drank at the Last Supper

Revised and especially edited by

RICHARD BURMEISTER

Grade 6. Andante moderato M.M. = 84

*p* *A*

*pp* non legato (imitating the sound of bells) 1 2 3 4 5 6 7 8 —  
A una corda tre corde

9 10 11 12 *p* 13 14 15 16

marcato molto tranquillo

17 18 19 *poco f.* 20 dim. molto 22 *pp* 23 sostenuto 24

25 26 *semper piano* 27 28 29

legatissima Ped. simile

30 31 32 poco a poco cresc. 34 35 36

37 *f* pesante 38 39 40 41 *marcatiss.*

A. Both pedals. The pedal marks are to be strictly observed.

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APRIL 1899

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42                    43                    44                    45  
*a tempo* Durh Mitleid wissend, der reine  
 dim. 46            47                    48                    49                    rit. 50            pp 51                    52 p                    53                    54  
*una corda*  
 55                    56                    57 mf                    58                    59                    60                    61                    62                    63  
*solemne*  
*tre corde*  
 64                    65                    66                    67  
*marcato*  
 68                    cresc.  
 69  
 70                    71                    72  
 8  
 73                    74                    75                    p  
*Nr. 1 basso*  
 76

B. Exactly 8 thirtyseconds to one quarter note.

A page of musical notation for organ, featuring six systems of music. The notation includes multiple staves, various note heads, and complex articulation markings like "cresc.", "fff", "semper ff", "allargando", "ppp", and "pedal sinal fine". Measure numbers range from 78 to 118. A section labeled "C" is present in the middle system.

**C.** Keep the hands down on the first chord of this measure after raising the pedal in the previous measure on the third beat.

APRIL 1939

## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

—\*—  
GAVOTTE

HENRY S. SAWYER

Con moto M.M. ♩ = 152

VIOLIN

PIANO

# THE FORWARD MARCH of MUSIC

## THE KEYS TO MUSICAL JOY

LAST week we saw an impressive looking girl pencil eagerly at the keys of a large grand piano in a great piano store in New York City. As she gazed upon the glittering and inviting keyboards, she doubtless saw in them the keys to a dream world of joy. In and around the large windows were highly imaginative paintings, depicting the works of great musicians. Thousands of young people are like that, yearning for the keys to a glorious future.

For over five centuries music-loving people of the world have had the thrill of entering the beautiful land of Music via the keys of keyboard string instruments. First came the Clavichord, really nothing more than a box of hinged wooden or ebony panels in which the horizontal device which struck the wires with tiny metal hammers. In the Clavichord the sound could be slightly sustained. Other cousins of this instrument were the Harpsichord, the Virginal, Clavicembalo (or Gravicembalo) and the Spinett. The sound in these later instruments was produced, not by tangential hammers striking the wire devices which plucked the strings. The difference between the Virginal or Spinett type and the Harpsichord type is that in the former each tone came from vibrating one string whereas the Harpsichord often sought more variety of tone through two keyboards, one for bass and one for each tone, stops, pedals, couplers and checkings jacks in different sizes and materials.

The defect of all these early keyboard instruments was that there was no way of controlling the quantity of sound by the force of the blow. Every tone had the same volume. The Spinett was thought to be named after an Indian called Spinetti, who is said to have invented it. The first instrument of this obscure form was the "Short Spinett," "The Royal Family," "So Short" and "Caramoor."

Born in a charming Michigan town of Jewish parents, brought up in Wisconsin observing the American scene as have few other writers, she ranks with Bret Harte, Mark Twain and Stephen Leacock.

Mark Twain and Stephen Leacock and girl she sang in her church choir and had the happy life of the small town, that Mr. and Mrs. William Allen White of Emporia are the finest prototypes of our best American chit-chat.

There is something about Miss Ferber's story of herself and of her times which we feel reflects a spirit of Americanism that Etude readers will find as delightful as fascinating novels. Her remarkable dramatic sense is shown in this all of the scenes—plays and moving pictures made from her works have been famous successes.

Historians-minded readers will find real enjoyment in "Big Niles"! "The James River and Virginia," ("James River and Rappahannock") \$2.50). These river influences have left those who live near them has long been changing. Changes in a river bed often change the entire social and economic background of a district. The Nile, the Tiber, the Thames, the Ganges, the Hudson and the Mississippi are like wonder-working things. We have often thought, in viewing the James River, of its influence

While in over two centuries the manufacture of pianos has advanced very greatly, the instrument for the most part remains the same in general principle. It is a clavierine, played with mechanical hammers. Small wonder that it is difficult for the average purchaser to know how to make a decision in the selection of a piano, involving so many parts and allowing such a wide range of quality.

The buyer probably has noticed that although when the radio was being introduced fewer pianos were sold, the radio in turn made music so popular that the demand for a brighter instrument—the piano has thereby increased amazingly in the last few years. The buyer knows that music study is one of the safeguards of the home, particularly the home of the child. Therefore, the instrument in the piano, as the heart of the musical home, becomes an important matter.

## EXPANDING YOUR CULTURAL AND MUSICAL LIFE

By Joel Anderson

**T**HE joy of collecting is like a contagion. Once started it is usually pursued with a kind of stimulating and exciting interest that is reflected in the development of the individual soul. This is true of the collector of artistic, artistic and spiritual value of the thing collected. We know a man in London whose chief happiness was the collection of champagne corks, no doubt the relics of many hilarious evenings. Intrinsically, artistically and spiritually they had no value and were merely a monument to a wasted life.

We believe, however, a great thrill to collecting a library of editions of music, a library of fine records and a library of worth while books. The sense of ownership is the dominating emotion in such a collection. The books you get from a public library serve an important purpose, but they are like old house acquaintances; they are your own friends for life.

We realize that not all of the books we discuss in this department are within the means of the reader. In such cases the public library is the only refuge. However, we advise Etude readers to form the habit of replenishing their minds with fine books which they enjoy and to which they have access at all times.

Eloise Ferber, one of the greatest geniuses in the literary annals of the New World, has at last written her autobiography. She calls it "A Peculiar Treasure" (Doubleday, Doran and Co. \$3.00). It is a very frank and full narration of the development of an extremely sensitive observer gifted with an imagination which gave the world "Show Boat," "The Royal Family," "So Short" and "Caramoor."

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(Continued on Page 254)

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Beside the graceful Federal Model (Illustrated), there are 9 others in the Resonator Collection: English, Spanish, American, Sheraton, Dutch, Prairie, Colonial, Late, Art, Victorian, Mersey, Renaissance, and Modern. MUSETTEs are priced from \$150 to \$600 and may be purchased on Deferred Payment Plan.

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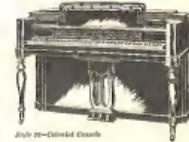
Ask your music dealer for a FREE trial. He, after giving you full satisfaction, will give you a full refund if you return the instrument. If your dealer does not have the Franz Electronome, write to us and we will send you a catalog. We will be glad to send you a free trial without obligation.

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## CIRCUS DAYS ARE HERE AGAIN!

"Dear Elizabeth Fairchild: Will you please send me instructions and decorations for my birthday party. I am twelve years old. If not too much trouble, please suggest something for my little brother who will be four. I will appreciate it very much. Sincerely yours, Aneryllis B., Durham, N. C."



Spring is in the air, and the circus posters are blossoming all over town, and she is twelve and brother four. What could be more fun than a circus party of their own. Of course you, even in your grown up state, might enjoy just such a party too!

Decorate your party rooms, with gaily colored balloons. If you inflate them with a hand-pump, or at the air pump at the garage, they will float next to the ceiling. Or,快en them to the chandeliers, or to gaily colored crepe paper streamers that have been looped and intertwined from one wall diagonally across to the other, to form the "Big Top." Have posters on the side walls showing various circus acts, such as clowns, animals, freaks, and acrobats. You can make these yourself, and cut out the figures, paint and glue them on cardboard. Have the *Donkey Party* on the wall, as one of the decorations, and a small booth for the prizes, or such refreshments as pop corn, candy, peanuts, lolly-pops, and other circus favorites. The small host and hostess can be dressed in clown suits. These are easily made from patterns, out of cloth or crepe paper.

Start your party with a "Going to the Circus" game. Arrange the players in a circle. An older person, or the hostess, sits in the center and says, "I went to the circus and saw—". and the player must answer "clown." Then the questioner asks two more very silly questions like, "What did you have for breakfast?" and the player must answer, without even smiling, "Clown." If the responding player laughs, he or she is out. This continues with each player, until the one who remains without laughing wins a prize.

This may be followed with a version of "Spin the Bottle." Take a milk bottle and place it in the middle of the circle of players. Spin the bottle, and the one to whom it points must name immediately some part of a circus. The same answer cannot be repeated twice. If the answer does not come immediately, or is wrong, that player is out. Continue this until only one remains. A prize can be awarded to the last remaining player.

Of course, "The Donkey Party," and the hilarity resulting from misplaced tails, must have a place in the party.

For prizes, give packages of pop corn, candy, or small stuffed animals, such as are seen at the circus.

When the guests are led to the gaily decorated table pictured above, there will be signs of delight. The prettily tied bows are animal crackers, and candy for each one to take home. Serve clown shaped, animal sandwiches, pink lemonade, and circus cake.

*Clown Salad:* On finely shredded lettuce, place half of a canned peach, with the rounded side up. Above this place a round of hamita into which have been stuck cherries for eyes and mouth. Raisins can be caught around the neck by placing them in a collar of whipped cream. Use pineapple fingers for legs and arms. Use a round slice of orange for his nose, and a strawberry topped with a dab of whipped cream for his hat. Make clever buttons down his body. Make bread and butter sandwiches in the shapes of animals, and edge the bottom of the plates with them.

*Pink Lemonade:* Add grenadine to regular lemonade, and garnish with marshmallow cherries.

*Circus Cake:* Make your regular two layer cake, and fill with currant or red raspberry jelly. Ice with a good stiff, white frosting, and stand animal crackers all around the edge. You can make a cardboard clown, like the one in the center piece, and stand him in the middle of the circle of animals. If for a birthday, put in candles instead of the clown.

In order to help you make this party a success, I will gladly send you the directions.

Address: Elizabeth Fairchild, Room 613, 380 Madison Avenue, New York City.

## A PAGEANT OF THE PACIFIC

**I**N THE GOLDEN GATE to the Pacific, the San Francisco World's Fair dramatizes the romance of Far Eastern travel, and includes a varied musical program.

### Treasure Island

ON A FOUR HUNDRED-ACRE man-made island in the center of San Francisco Bay, the San Francisco World's Fair made its appearance in mid-February. In its first few days, the Golden Gate exposition had a higher average attendance than the Chicago Fair of 1933, thus establishing itself as a major tourist attraction in a banner year for travel.

Travel, in fact, is a principal exhibit theme of the Fair. Romantic South Sea glamour is featured in the elaborate buildings of New Zealand, Australia, the Philippines, Bali and Indo-China. A Pan-American Airlines lounge features a series of great houses the China Clippers, which come and go on their regular schedules to Hawaii and the Orient. The two largest halls on Treasure Island are the Palace of Transportation and the Travel and Transportation building, emphasizing travel in our own land and California.

California's contribution to the exposition's musical attractions is in the series of pre-opening concerts that brought thousands to the island during the winter. First among the big musical events of the Fair itself was a two week engagement of band concert series on March 19, which will continue into June. A permanent feature of musical interest is the forty-four bell carillon atop the Tower of the Sun, four hundred foot theme spire of the exposition. This will be operated by outstanding four carillonneurs, such as Kamil Lelefs of Riverside Church in New York City. It comprises three and one half chromatic octaves and was manufactured by the one hundred year old firm of Gillett & Johnston, Croydon, England.



### Musical Olympics

ADDED TO LAST MONTH'S STORY of Entente's musical attractions for this summer, has come from Switzerland of an international competition for music students to be held at Geneva, June 26 to July 8. Students of voice, piano, violin, flute, oboe, clarinet or bassoon, who are under thirty, are eligible. Ten prizes of one thousand Swiss francs each, and several other prizes of one hundred francs are offered. Gieseking, Baumgartner, Polsterer, Penzera, Klenkenthal, Adolf Eberle, Weisz, especially those who have lost their nationality or whose careers are suffering from political persecution. The event is the fourth of an annual series. Past contests were in Vienna, Warsaw and Brussels. NBC will broadcast a concert from Geneva on the final day.

OFFICIALS OF THE NEW YORK World's Fair are preparing for its opening at the end of this month, encouraged by the initial success of the San Francisco Fair. It is believed that the two Fairs will provide mutual stimulation, rather than competition for each other. Many will avail themselves of the extraordinary railroad rate of ninety dollars for a visit to both of the Fairs.

Among the events taking definite shape at the New York World's Fair plans is the Court of Flags on July 1 and 2. This largest chorus ever assembled in the United States will be composed of members of the Associated Gay Chorus of America. There will be eight conductors, four at each of the two performances. Program will consist of numbers especially adapted for such large choirs, including Gershwin's *Love Sighting*, Maierhofer's *Broder Halsted* and Sullivan's *The Lost Chord*.

### Musical Map

THE LATEST NEW YORK Fair leaflet to be offered free of charge to inquiring readers is a well known Pocket Map of Musical Manhattan and the Fair, prepared in aid of the New York Cultural Centers, museums, churches, leading hotels, trustees to the Fair grounds, and transportation lines in the city, all upon the map.

If you would like this map and other free literature on the New York Fair, or any travel information, write at once to The EYRE Travel Department, Suite 613, 380 Madison Avenue, New York City.

# Shopping for Charm

New Cosmetics

Amateur and Professional Stage-Platform Makeup

New Cosmetics



## AN EASTER GIFT DE LUXE

I suppose when you were a young hopeful, the traditional hunt for colored Easter eggs, which lead in a room, always led to the gift shop. There you found gaily decorated, crammed to the brim, Easter basket made Easter the eagerly looked for event in your life, that was second only to the day of thy birthright. Now, instead of costly Easter means new clothes, new accessories and gifts that spell luxury. *Daggett & Ramsdell* presents the illustrated metal compact and lipstick set which is much older than the days of yesterday in elegant diagonal bands. The set's swank is enhanced by an ivy-colored jeweler's box, artistically lined in deep blue velvet. The double compact has a lovely power mirror, a large round and a sleek one, in light, medium and dark. The prices? A mere trifle for such a charming duo—\$3.50. If your dealer does not stock these sets, write me and I will pass your inquiry along to the manufacturer.



## THE FLOWERS THAT GROOM IN THE SPRING, TRA LA!

Easter is just around the corner, and when you plan your new bouquet, frock and accessories, you will find that one of them will be a sprig or two adorned with flowers, pinkies with flowers, or flower colored, so that when you walk out with your best beau, you will resemble a spring garden. You will have a most lovely touch, and it will add just the perfume that will carry on the illusion of bliss skies, gentle breeze and freshly blooming gardens. *Luthers* has assembled two floral trios of typical spring floral perfumes and matching accessories in a pastel box. Each trio is boxed in a charming pastel handbox, decorated with a pair of formal bouquets in green, yellow, dusty pink and orange. A silver ribbon bows over each which holds a swirl of early spring plumes in fuchsia and turquoise (as these as a lapel decoration). Trio No. 1, all in peach, *Carnation, Rose* and *Jasmine*. No. 2 has three different personalty. *Magnolia* (pink of the valley), sweet and tender, *peach* and *jasmine*, and *Gardenia*, flower of the southland. They are inexpensively priced at \$5.00 for the three twin drama bottles. If your dealer does not carry them, write me and I will tell you where they can be purchased.

## "SAMPLE" YOUR MAKE-UP ACCESSORIES

Being a gadget collector of the first order, that is a person who likes to wander through neighborhood drug stores, chain drug stores, and Five and Tens to buy spares. I was inspired by amateur and professional manufacturers who have boxed and have their cosmetics in 10¢ to 15¢ sizes.

And so, I decided to see what you street make-up, using only the items I found on the counters of these stores. First let us take clousers for instance. Among others, I saw *Poud's*, *Gloria*, *Gladys* & *Russell*, *Lady Esther*, *Miner's Thistruth*, *Amber*, *Heidi*, *pink* and *yellow*, *Miner's* *Miner's* and *Woodbury's*.

Since we must remove the cleansing cream, I looked for cleansing tissues and found such well-known ones as *Poud's*, *Kleenex* and *Tissue*.

For skin tonics, *Woodbury*, and *Ambraein* were among those present, while *Miner's* contributed that theatrical base and *Miner's* is one of the best-known stage makeup manufacturers. This is, however, the *Hanskin* *Primer* *Foundation* to which many of you are now undoubtedly devoted since getting your trial packages, and good dependable *Poud's* *Cosmetique Crema*, *Lady Esther* makes a splendid base cream. In fact, I found *Lady Esther*, *Gladys*, *Glad*, *Colgate's Cashmere Bouquet* and others had full lines of practically every essential represented on these counters.

It was a veritable feast of favorites when I turned to the rouges, both dry and pastes. There was a shade of rouge for virtually every nuance of complexion, made by such well known cosmeticians, as *Outdoor Girl*, *Princess Pat*, *Cashmere Bouquet*, *Coty*, *Heidi*, *Miner's*, *Woodbury*, *Amber*, *Heidi*, *pink* and *yellow*, *Miner's* and *Woodbury*. Most of these had the *lipstick* mark, and most of them had a full line of eyeshadow, to which were added such well known names as *Wister*, *Maybelline* and *Planned*, for mascara. I even found *Winst* had an eyelash curler, and that some enterprising manufacturer had a *lipstick brush* just like the one used on several of these items ago.

My real thrill came when I started to look for the accessories and snazzy keepsakes. *Bourjois*, *Coty*, *Outdoor Girl*, *Cashmere Bouquet*, *Park & Tilford*, *Primer's*, *Haze*, *Poud's*, *Lady Esther*, *Gladys* and *Max Factor*, *Cherry* was presenting their powder with a tiny free sample print of the lilting "April Showers". There was even a small powdered soap available with which to brush away all surplus powder, so as to give a prettily smooth finish to your face.

If your local store does not have all these varied brands, write me and I will try to find out where you can get these convenient size packages nearest your home.

## GOOD GROOMING

While collecting your street make-up accessories from the counters of stores specializing in sample sizes, I heeded for other departments to see what I could find to complete the perfect grooming picture.

As a musician your hands will be noticed first, and so I assembled all the necessities for a perfect hand manicure. *Cutex* and *Platouet* have the most exciting new shades of nail polish, cream and transparent. The *Handaid* is for both dry and oily nails, while *Handaid* and *hands*, nail wax to strengthen them. *Chlorophyl* is nabs off the ladies of fashion, files, emery boards, cuticle scissors (these at 25¢) and tweezers. Even the old-fashioned cake polish, which was the only thing we had in the past for gleaming nails, was there, darling little nail brushes in pastel colors, orange wood sticks, cotton balls, nail files and *handaid* and *hands*. No excuse is left unthought of for the hand evanescent infections are made to disappear. *Poud's*, *Jessica*, *Italian Balm*, *Fragile*, *Huntz*, *Diane Nurse* and *Perfume*. Of course I am only naming a few of the numerous brands they have for your taste.

The next part of you, in order of notice, is your hair, and here I found every conceivable kind of comb, clipper, pin, desperation and brush. Even I found a darling rubber or telephone make-up cap to cover your dress when powerring, brushing your hair—and you must brush for gleaming hair. I spotted *Contis Shampoo* and *Minifresh*, *Cream Oil*, *Shampoo* with *Conditioner* and *Laquer*, *Fascine Hair Tonic*, *Hoodwink's*, *Rehairizer*, and *Vonda Hair Set*. No excuse at all for baldly groomed times when you can experience first.

Once while a customer was devoted to toilet preparations and your new friend, *Boat*, was there, as was *Farbora's*, *Pepitone*, *Luverne*, *Dr. Lyon's* (I'll bet your Grandmother had this one), *Min-Spi*, *Park & Tilford Perfumed Deodorant*, *Woodbury Immune*, *Dove* and *Odoraway*. A formidable array, I assure you, among which you must find just the right for your every need. For the unsightly leg hair, there were *Nylabond*. Next to a mass of others.

I took this list for you, and found that among the spot removers were *Carbono* and *Everyone*. On the same page, I found *Zip*, which will put the delicate paste shade back into your skin again on the subject of odors, I hunted out and found *Zip*, both being such a wise person on the subject of odors, I hunted out and found *Zip*, both deodorants and deodorant, *Non-Spi*, *Park & Tilford Perfumed Deodorant*, *Woodbury Immune*, *Dove* and *Odoraway*. A formidable array, I assure you, among which you must find just the right for your every need. For the unsightly leg hair, there were *Nylabond*. Next to a mass of others.

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If you have any grooming problems, address Theodora Van Doorn, 350 Madison Avenue, New York City.

## ORCHIDS FOR YOU

A well-known columnist usually awards "Orchids" to someone whom he feels deserves special commendation for some service or accomplishment. *Park & Tilford* seems to think that all women not only rate "Orchids," but should be orchidaceous as well. *Evening Star* is the magazine container, (you'll rush to match it for that new afternoon dress you're thinking off), it is a book on orchids—color—rich velvety, blue-toned to help you when they're trying new shades, and to give you a fragile, "flat-home" visage. Such a similarly colored book, *Evening Star* carries a rose and a small bud, but it costs \$1.00. The perfume rose box has a screw top to eliminate the usual "rouge" over everything in the handbag problem. The lipstick and the rouge in generous sizes are 10¢ each. If you would like to send a gift to someone, just enclose \$1.00 in stamps for each—\$1.00 for the set, (no Canadian stamps or coins, please), and I will ask the manufacturer to forward it to you promptly.

Additional information on your make-up problems may be had by writing to me at 350 Madison Ave., New York City.

Theodora Van Doorn

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## Expanding Your Cultural and Musical Life

(Continued from Page 251)

upon the great state of Virginia in our earliest days. The settlement in 1607 had no Plymouth Rock of 1620 but it is none the less important. Mr. Niles has secured an unusual amount of interesting information and she tells it in engaging fashion. The charm of the book lies in the sentiments and atmosphere which the author has created. In other words, it is not the environmental history.

There is a kind of disreputable fascination to the charm of the gypsies. We have seen them in parts of Europe living in incredible poverty and squalor and again we have been in gypsy wagons apparently as clean and comfortable as when Sir Walter Scott's "Gypsies: Their Life and Customs" (Appleton-Century Co. \$3.50) is a much more serious discussion of this strange roving people who left India about the year 1100 and spread over a great part of the world, creating more romance and music than any people since.

Born in 1809, he died there three years later, eating almost anything (save horseflesh, which is taboo), rarely bathing, drinking little water but much alcohol, beggars, thieves, sharp dealers, they make a social picture impossible to respect. On the other hand their remarkable dancing and their infections music and their highly fixed customs have inspired fascination and color to all who encounter them.

Their loyalty to their own is remarkable. A marriage is usually nothing more than a hand shake before the chief, followed by a fortnight of sprees—but there are literally no gypsy divorces. They settle crimes in their own courts and punishment is severe and immediate. All in all they are an enigma as a race and probably will remain so until the end of time.

### Additional Suggestions For Good Reading

Here are some books you should not miss looking up in your book shop or your library. Possibly you will not be able to resist adding them to your personal collection.

"Chateaubriand" by André Maurois (Harper and Bros. \$3.50).

"Samuel Pepys, The Savouri of the Nation" by Arthur Bryant (The Macmillan Co. \$3.50).

"A Guide to Understanding the Bible" by Harry Emerson Fosdick (Harper and Bros. \$1.00).

"Disputed Passage" by Lloyd C. Douglas (Houghton, Mifflin Co. \$2.50).

"Good American Speech" by Margaret P. McLean (E. P. Dutton & Co. \$2.00).

"Let's Set the Table" by Elizabeth Lounsbury (Funk and Wagnalls, \$2.75).

"Beautiful Canards" by Vernon Quinn (Frederick A. Stokes Co. \$4.00).

"Decoration for the Small Home" by Derek Patmore (G. P. Putnam's Sons. \$3.50).

"Co-Etiquette" by Elizabeth Eldridge (E. P. Dutton & Co. \$2.00).

"Rhythms for Children" by Shafer & Mosher (A. S. Barnes, \$1.25)

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# THOU ART THE NIGHT WIND

From the Japanese of SHEGA OBATA

HARVEY B. GAUL

Moderato

leggieramente

Thou art the night wind, I am the

con sordino

dew - drop; In help - less - ness I fall and break,

a poco accelerando

When laugh - ing thou go - est Through the deep grass. But thou seest me

sempre allargando

not, But thou seest me not - be-cause of the dark - ness.

accel.

tem. tem. molto rit.

ff

coda voce

pp a tempo

con sordino

Thou art the night wind.

delicato

ppp

r.h.

R.D.

# AWAKE! ARISE!

BERNHARD HAIG

CLARA EDWARDS

Maestoso ma con moto

A - wake! A - rise! Ye mourners now a -  
rise. Be - hold what gio - ry fills the skies. Re - joice and sing with  
eresc. ff rit. a tempo  
ev - ry breath, For Christ has risn and con - querd death.  
eresc. rit. a tempo  
Più andante  
O wear - y hearts, lay down your sins; He  
dolce poco raff. mf Più animato  
comes with heal - ing in His wings. The days of tri - umph  
dolce poco raff. mf

in the tomb Have now dis - pell'd the night of gloom. The  
*broadly* *cresc. poco a poco* *ff*  
 morn - ing stars, in cho - rus strong, With sons of God u - nite in  
*broadly* *cresc. poco a poco* *ff* *ff* *ff*  
*song* *ff strepitoso* *cresc. molto* *ff* *ff* *ff* *ff*  
 arise ye now from sor-row, doubt and  
 fear; The Res - ur - rec - tion Day is here. Your Lord is ris'n;— give thanks and  
*cresc. molto allarg.* *rall.* *a tempo*  
 pray: For Love has roll'd the stone *rall.* *a tempo* *fff*  
*cresc. molto allarg.* *ff* *a tempo*

EASTER DAWN

Prepare { Sw. Soft strings 8' & 4'  
 Gt. Doppel Flute 8'  
 Ped. Soft 16' Lieblich Gedekkt

WILLIAM HODSON

**Andante sostenuto**  
Chime

## Manuals

## Pedal

{ Ch. Soft strings, Unda maris  
or  
{ Sw. Add St. Disp. 8'

**Allegretto tranquillo**  
(Tune: VICTORY)  
Vox Humana & Trem.

A musical score page showing two staves. The top staff is for the orchestra, featuring multiple parts including strings, woodwinds, and brass. The bottom staff is for the piano. Measure 10 starts with a forte dynamic. Measure 11 begins with a piano dynamic. Various dynamics like forte, piano, and mezzo-forte are indicated throughout the measures. The score includes rehearsal marks such as 10, 11, 12, and 13.

A musical score for piano, showing measures 5 through 10. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 5 starts with a forte dynamic. Measures 6-7 show eighth-note patterns with grace notes. Measure 8 begins with a dynamic marking 'mf'. Measure 9 features a sustained note. Measure 10 concludes with a half note.

(Tune: EASTER HYMN)

Gt.

*Sw. Cts*

*Sw. add Oboe*

*Gt. E well sustained*

*Sw. Flute 4' off; add Boardon*

*Sw. A<sup>#</sup> arpeggiate these chords*

*mp*

*f*

*Gt.*

*mp*

*Sw. Bourdon off, Oboe on*

*Gt. E*

*Sw. B Chime*

*mp slowly*

*Sw. Voix Celeste*

*Sw. A<sup>#</sup>*

*Bourdon off*

*Ped. 3-1*

WALTZ  
SECONDO

J. BRAHMS, Op. 39, No. 15

M. M.  $\text{♩} = 144$

*p dolce*

*poco cresc.*

*poco cresc.*

*p*

LONDONDERRY AIR

Arr. by William Hodson

Moderately

SECONDO

OLD IRISH MELODY

*mf*

*poco rit.*

*cresc. a tempo*

*dim. cresc.*

*dim.*

*f*

*poco rit.*

WALTZ  
PRIMO

J. BRAHMS, Op. 39, No. 15

M. M.  $\text{♩} = 144$

*p dolce*

*poco cresc.*

*p* *poco cresc.*

*dolce*

LONDONDERRY AIR

PRIMO

Arr. by William Hodson  
Moderately

OLD IRISH MELODY

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Piano

Clar.

Cornet

Flute

## MAYFLOWER GAVOTTE

FLUTE

EDWARD BEYER

CLARINET in B $\flat$

## MAYFLOWER GAVOTTE

EDWARD BEYER

Sheet music for Clarinet in B-flat, featuring six staves of musical notation. The key signature is two sharps (F# major). The music consists of six measures of continuous eighth-note patterns.

ALTO SAXOPHONE

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CORNET in B $\flat$

## MAYFLOWER GAVOTTE

EDWARD BEYER

Sheet music for Cornet in B-flat, featuring six staves of musical notation. The key signature is two sharps (F# major). The music consists of six measures of continuous eighth-note patterns, with dynamic markings f and p.

CELLO or TROMBONE

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Sheet music for Cello or Trombone, featuring six staves of musical notation. The key signature is two sharps (F# major). The music consists of six measures of continuous eighth-note patterns, with dynamic markings f and p. The cello part is indicated in the first three staves, and the trombone part is indicated in the last three staves.

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HYMN TO THE SUN

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EMORY PELHAM

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# A LITTLE GOSSIP

NATHANIEL IRVING HYATT  
Op. 29, No. 3

Grade 1½.

**Allegro moderato** M. M.  $\frac{4}{4}$  = 68

Sheet music for 'A Little Gossip' featuring three staves of musical notation for piano. The first staff uses treble and bass clefs, the second staff uses a treble clef, and the third staff uses a bass clef. The music includes various dynamics like *p*, *f*, and *mf*, and fingerings such as 1, 2, 3, 4, 5, and 6. Measure numbers 1 through 24 are indicated above the staves. The piece concludes with a *Fine* at measure 15 and a *D.C.* (Da Capo) at measure 24.

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# TRIPPING THROUGH THE MEADOWS

ELsie K. BRETT

Grade 2 ½.

**Allegro** M. M.  $\frac{6}{8}$  = 100

Sheet music for 'Tripping Through the Meadows' featuring four staves of musical notation for piano. The staves alternate between treble and bass clefs. The music includes dynamics like *mp*, *f*, *mf*, and *rit.* Fingerings 1 through 6 are used. Measure numbers 1 through 25 are indicated. The piece includes a tempo change to *a tempo* at measure 15 and ends with a final dynamic of *p*.

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APRIL 1939

Lorraine Walens

# WOO, BLOWS THE WIND

EDNA FRIDA PIETSCH

Grade I. Mournfully, with a nice singing melody M.M.  $\text{♩} = 60$

Woo - oo, blows the wind 5 Mourn - ful - ly sigh - ing,  
Fare - well, pa - sies dear, Sum - mer's dy - ing.  
Woo - oo, blows the wind, 20 Leaves brown and sere,  
Slow - ly fall - ing, Au - tumn is here.

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# DAWN OF THE DAFFODILS

Grade 2d. Tempo di Valse M.M.  $\text{♩} = 168$

MILDRED ADAIR

*mfp* Fine  
15  
D.C.

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THE STUDY









## Searching for a Teacher and How to Do It

By GEORGE CHADWICK STOCK

VOICE STUDY, AND TEACHING, are active throughout the year. Teachers are ready for pupils. Pupils—embryo artists—are ready for some one to take charge of their voices and train them.

If you are a beginning singer, that is, one who never before has taken lessons, it is extremely important to get a good start. Make sure you are on the right road; then go ahead.

A wide awake prospective student of song will ask, "What is the right road, and who will show me the way to it?"

The answer is simple: "Ask!" Inquire of singers who are successful. They will direct you to teachers who have helped them. It is better to get the opinion of an experienced person than to trust the judgment of one who knows very little about voice culture; whose advice is based wholly upon hearsay.

Now, truly, you are anxious to place your voice where it will have dependable care. By all means do some teacher searching on your own account. The student with initiative, and of independent mind, will do this, and probably will be grateful ever afterward.

Visit several teachers. But first arrange

for an audition, when sufficient time will be allowed for a thorough voice trial and a satisfactory conference.

Do not hesitate to ask questions. The time and money you purpose spending on your voice entitle you to the fullest explanation of how your voice is to be trained.

Usually the first question asked by an applicant for vocal lessons is, "What method do you teach?" That question usually starts someplace. Space is too limited here to say what might best be said on the furnish topic of method.

Accept, please, a further hint from one of experience: Listen closely to what you must do to develop your voice for singing. Pay close attention to every statement made. But do not accept as infallible everything you hear.

Tell yourself of a great career ahead (this should be made) with a whole handful of salt. Many people possess voices which are well worth cultivating, but great careers are rare.

Do a lot of thinking on your own account, and mix it with plenty of common sense. This will help both you and a teacher to get at rockbottom truth.

## The Singing Tempo

By HERBERT WENDELL AUSTIN

"HOW FAST SHALL I SING?" asks a disconcerted student. "Some say that I sing too rapidly; others that I sing too slowly. What is a good singing tempo?"

The tempo of a song is very important to its musical effectiveness; but so many factors have a part in the matter that it is impossible to give a specific tempo for all songs. Much must be left to the discretion of the singer; but a few points can not be overemphasized. These we shall study briefly.

**The Character of the Song.** The singer should study closely the nature of the song to be used. What singing speed seems to best express its theme and idea? What effect is it to produce upon the hearers? What mood would it portray—bright cheerfulness, or sombre seriousness? Both words and music should be considered in determining the movement of the song. The festive, gay, happy and joyful effect when sung to a rapid tempo; while others would be surely ruined by such fast speed.

**The Number of Singers Performing.** A soloist can naturally sing most songs at slower speed than a group would sing them. Many voices, singing in slow tempo (except in typical numbers) have the effect of solo voices; and, in the same tempo, would seem to be free and singily fast. By studying his song until its theme permeates his being, a soloist, appreciating the number, can be depended upon to strike a favorable rate of movement. In group sing-

ing the director may try various tempi, to find the one which best expresses the emotions of the song. Do not drag a musical number; and do not run away with it! A song sung in an ideal tempo, whether by a soloist or a group of singers, will not give the impression of either fast or slow movement. The tempo so splendidly fits the song, and the singer's voice, that the natural effect of speed does not obtrude itself upon the ear, but by attracting undue attention.

**Get Acquainted with the Song.** As hinted above, the singer should study his song until he thoroughly appreciates it—so much that his emotions respond in harmony with the song theme. He should feel its message vibrant within himself, and should have a strong desire to express this message through song in such a way that all hearers will emotionally respond to the number as a whole. When a song is fully appreciated by the performer, or performers, a favorable tempo is naturally struck as an integral part of the performance. To sing any song fast or slow, without an appreciation of its inherent character or the form of rendition, is to take art out of singing and to place it on a purely mechanical basis.

A safe rule is to let the song tell, by its nature, message, and theme, suggest its natural movement; then to adapt this to solo or group rendition by proper modification, keeping in mind the fact that, as a rule, a group sings somewhat faster than a soloist.

## What Sound Shall We Use?

By WILBUR A. SKILES

THE vowel, so he used should be given its dictionary sound, colloquialisms must be strictly avoided. One vowel sound is not preferable to another, and singers who say that some of the English vowels are not fit for singing and should be changed, so as to make them suitable for intelligible delivery, should be informed that the troubles they have with the language are not to be blamed on that language, but on

themselves, their ability, and their personal training and study. Singers should not be partial in their selection of vowels, because we really have no opinion in the matter. One vowel is as beautiful as another, if properly made. It is not right that clarity of enunciation should be impaired by total or vowel quality; although, when attempted inexactly, there is obvious danger of such a result.

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## How to Understand the Pipe Organ

Non-Technical, General Information for the Layman

By ALBERT TUFTS

**T**o understand an organ, one usually commences with the swell-pedals under the console, or playing desk, and looks at everything "from the ground up." As one will find that everything is labeled, he therefore can understand, through his eyes and ears, any organ. The descriptions placed upon various organs are slightly different, since most organists have their names from various languages. American and English organs, particularly, use names from different countries, such as, French, German, English and Latinized Italian words. If one will carefully scrutinize a stop, he will understand what that stop calls for. Organs are generally the same, the world over, basically speaking, but owing to the size of buildings and the various stops in organs, mellow, voicing, and so on, each in itself is slightly different.

We have playing pedals (making sounds when played by the feet), and we have loud and soft "Swelling" pedals, also played by either foot.

A large organ usually has several different swell-pedals. If a pedal is labeled Great Swell-Pedal, it means that with it we can increase or decrease volume upon the Great manual. If one has a stop (given) two manuals in one swell box, then one pedal will swell the volume for both, and this is so labeled. "Swell swell-pedal" means that by its use the tones in this top "swell" manual (of a three manual organ) may be increased or decreased in volume. If the organ has four manuals, the top manual pedal will be labeled Solo Swell-pedal. Many organs have but a different Swell-pedal, like the Echoing Pedal. Besides this, there are various dampers and push buttons which affect certain stops and, being invariably labeled, they tell one exactly what to do. The "Balanced-Crescendo Pedal" is a stop-pedal; that is, when the toe presses upon this pedal the tones of the organ from soft to loud are brought upon systematically, and when the heel is pressed this pedal will reduce sounds from the fullest organ back to the softest stops and so on finally to zero. The "Crescendo Pedal" does not swell individual tones, its function being to draw stops only.

Under each manual we find bush-pedals which will bring being on combinations, soft or loud, from left to right. The various couplers, which affect octave pitches, are labeled and thus explained. When the figure 8 is upon the stop, regardless of its quality or color, it denotes that the pitch sounds one octave higher than if played upon the piano or organ key; and correspondingly a stop with 2 upon it means that the tone will sound an octave higher than even the four-foot pitch. It means that the pipe will sound one octave lower than piano pitch, that is, one octave lower than the finger plays the key. When 8 is seen it means that the lowest C-pipe upon the general organ is approximately eight feet long, excepting when it is a "stopped" pipe, in which case the pipe is only four feet long,

but its pitch sounds as an eight foot pipe, because the sound waves must travel to the stop at the top of the pipe and then back to the lip, thus making really an eight-foot journey. This tone is somewhat muffled in quality.

### Blues, Reds and Yellows

We now come to the modern color scheme (as seen through the mortal eye) for understanding basic registration. This may be imagined upon an old-fashioned organ just as easily, where all the stops are white looking with black lettering, as upon the most recent organs which are using the actual colored stops.

Simply imagine that each of the four tone families (tones) has a corresponding (arbitrarily designated) color. They are: Flutes (blue), Strings (yellow), Diapasons (grey), and Reeds (red). I often like to think of the delicate soft Reeds (pastoral sounds) as pink, with the loud, more strident and blatant Reeds as the red ones. We also have a fifth family in many theater organs and some large residential and concert organs. This unusual (not average) stop is called "trumpet" and is used for special effects. In some organs the writer designed for theaters he designated these "trap" stops to be made brown.

We have all kinds of blues in the color world, and thus we have many different kinds (slightly differently shaded in volume, quality, even pitch and color) of flutes; but this family is always recognized when upon some kind of flute stop, whether it be a blue trumpet, blue strings, blue diapason (or the Pedals), and even for manuals, are actually one or two octaves lower than normal (8 foot pianoforte) pitch.

Each of these definite four families (of distinctly different tone colors) has (or may have) 16, 8, 4, 2 & 2/3rds pitches upon any one, a few, or many stops. That is to say, we have 16, 8, 4, 2 & 2/3rds of every single pitches (different steps in a numerical system) for each family of the four tone families (color). Hence the strings are found low, medium, high and very high pitch, just the same as we found the flutes having these different pitches; and the same holds good for the Diapason and Reed families. Besides this, do not forget that any stop may have companion stops at lower and higher pitches which will couple this stop (or steps) to another manual.

### With Colors Build and Blend

THUS WE MAY COMBINE (together so one finger may play) any stop tone or tones upon any of all manuals and upon many pitches. By the use of a coupler we may play all the manuals and stops together. With the foot swell we can cause one stop, or many or all of them to get louder or softer, from any of all manuals. When the organist is not busily engaged in playing the pedal (lowest) tones, and in swelling and dimming the general organ tones (with his feet), he is pressing many levers which bring on various pre-arranged color or volume combinations.

No matter how large or how small a good organ is, it is supposed to have at least these four basic family tone colors, plus the fifth, and usually. Usually these families are not actually depicted upon the different manuals (the color theory is), but the four families, although always represented on each manual, have a slightly changed (each same color) quality (or voice), when a same family tone is repeated elsewhere (upon different manuals) in the organ.

The art of registration takes years to be really learned. After a rather long lifetime of serious study of the organ, I devised (twelve years ago) a method of imparting registrational knowledge to my pupils, which I now am stating for the first time in print. Over half of this way (scheme) may not be new to the good organist, while some of it may be. I call it "coupling," and consider the four mentioned basic colors used (either alone, in alternation in the melody, by one hand or contrasted by another hand's playing), these are a mental discrimination and a logical treatment for getting variety, which I give as follows:

Firstly, upon one manual and accompanying it (thus with another hand or contrasted with another manual) we have a delightful variety. Ignoring the printed page and moving either hand, higher or lower by an octave of pitch change, we may have new most interesting effects, with these same two former stops.

Secondly, upon one hand. This date, we will say, a melody stop, we may contrast the accompaniment, upon the other manual, by a duller sound than usual. If one uses a bright yellow string for the melody hand, he may contrast that by having a darker blue stop for the accompaniment.

We possibly could play any loud toned stop anywhere, from any manual, and accompanying it (either hand) stop (any family color) from another manual (or lower pitch upon the same manual); but we will prefer only about half of the stops for solo playing. We will use all of the stops and couplers, all coupled together from every manual, in addition using all of them higher and lower pitch couplers, in very lead passages and climaxes, but when this is done it is difficult to distinguish individual stops, since as each organ is so constructed



THE GREAT ORGAN IN THE BASILICA OF THE SACRED HEART, PARIS

that one of the four families is caused to predominate by more numbers of this particular color. We also prefer to choose patches, to alternate these with other contrasting colors, patches and lesser or more volumes.

### The Individual Must Feel

THIS SCHEME OF THOUGHT is only the mildest suggestion of this vast art. Our readers' variety organs have been upon fine instrumental organ from which to draw logically accompaniment; strings and soft reeds are good pastoral melody stops and to accompany Flutes, strings, diapasons, and sometimes reeds, may be played in chords as well as in octaves. When we have a general background of normal volume, we may add color—Flute and a softer Diapason than more volume is desired. (N. B.—The or low pitched tone is mellow, loud or soft; high or more brilliant tones; however, there is a great blonder with a high pitched Diapason-chosen sounds very much like an extremely high and shrilly brilliant string.) When we wish still more volume, without any particular effect of color, we may add more heavy Flutes, one or more heavier

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lected clientele.

Dimples, and a few mellow Reeds, or possibly a bright Reed.

When an organist wishes considerably more volume with no particular color scheme devised, and also desires more brilliancy, he usually chooses to put on octave higher couplers of what he already

has, and this may add not only much brilliancy but, with about fifteen former stops on before the couplers were added, he now has at least thirty or more stops playing, which is quite enough along the line of volume discussion.

(Concluded in *The Etude* of May)

## The Preliminary Note

By LEROY V. BRANT

THE USE OF A PROPER PRELIMINARY note is one of the most useful devices available to the man who is both organist and choirmaster. This note is one which is not necessarily written into the musical score, and usually it is the dominant of the key in which the passage is written. Especially at the time of the presentation of a new organ, when the voices are too busy on the keyboard to give a signal, it is a boon to the careful director. Very often a preliminary note may also be used to intensify the drama of the music, such a tone being followed immediately by the voices definitely having the effect of a *stretto*.

If any parish would read these lines, and should question my right to introduce a note into a vocal score, where it does not appear, we would point the fact that almost without exception hymns are scored for voices alone; that a part written in the idioms of the organ usually is not to be found; that where such is found the parts are different from the voice parts; that in the scores of Bach, Beethoven, and others ("there are") there are thousands of instances where the organ, the orchestra, or the instrument accompanying the voices for recitations does in fact give just such a preliminary note as is here treated.

### The Procedure

Let us suppose we have as a processional hymn the old favorite, "The Old Rugged Cross," in the key of F. If the choir is to sing it in procession the principle is the same, and the organist will play a definitely portion of the hymn, probably the last part, for a lead. He will play, very strict time, the last two measures, while the words "going on before" are sung. He holds the syllable "fore" for the exact four beats, and then he sings it again for another three beats, and for a fourth beat strikes a solid middle C, after which the choir and organ swing into the singing, nine eighths out of ten in perfect attack.

An identical procedure is had between stanzas, giving the singers the needed breathing interval, and then certainty as to just when they are to sing again. If singers have become accustomed to this procedure, one may vary the matter

in the extra measure, but one may never vary the rhythm itself. In three-four time one makes the extra measure three beats long, of course.

The preliminary note could be, of course, one of three: that it could be tonic, mediant, or dominant. Of these three the dominant is definitely to be preferred. If the organist is not sure, however, another note could be used. If it be tonic, the dominant works out better, apparently for some psychological reason, involving a feeling built up since the days of Monteverdi, a feeling of the dominant being the central note of any tonality, resting on a tonic note above the coming dominant note, or below it. One may play the dominant above the coming dominant note, or below it, either date dictated. The choirmaster considers whether he desires a bright and marial effect, such as might be wished for Easter, or a more subdued one, perhaps during Lent, in deciding the pitch of his preliminary note.

### Bringing Up the Rear Guard

In certain cases on CONGREGATIONAL, or both, will an organist hesitate in attitude (even the best singers sometimes get that way) the use of this device will prove to be almost a "sure all." The procedure should be worked out by the organist before choir rehearsal, and then thoroughly with the choir. Perhaps two rehearsals should be had on it before employing it on a Sunday. It may be expected that the congregation might be somewhat confused at first, but the first service in which it is used; but let that not be discouraging; in three weeks the attacks will be sure.

The thoughtful organist and choirmaster will find a thousand uses for the idea here presented. The preliminary note need not sound like a bit of musical scaffolding upon which the choir mounts to whatever heights it might attain. On the contrary, it can become a dramatic and reverent part of the musical score itself. Especially can such a device be helpful where the organist is placed in a disengaged location, perhaps behind the chancel posts. Signals which are not visible to the eye may be heard in the ear, and during a service they must be given by musical sounds. This way of giving them works under all conditions that have been encountered.

## The Eternal Soloist Problem

By WILLIAM H. BUCKLEY

It is possible, leave the responsibility of engaging soloists in the hands of the music committee. Naturally, it will rely upon your assistance in this matter. No soloist is less pleased everybody, and the committee is less pleased than the attack of disgruntled church members.

Each soloist should supply the director with a complete list of his or her sacred repertoire, in order to avoid the unnecessary risk of having them sing other people's songs. No new song should be purchased until the singer has agreed by the director that it is not already on one of the lists. To avoid possible padding, the director has the right to call for any song appearing on any list submitted to him.

There comes to mind one church which made a practice of providing a second copy

of all solos, for the organist's use. These copies were kept in its choir library.

Do not depend upon your soloists entirely for solo passages in your anthems. Rehearse all solo parts with the choristers, and have substitute soloists among your volunteer members so that they may step into the breach if your regular soloist is ill and no competent substitute is provided.

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No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given will be published. Notarily, it is fairness to all friends and advertisers, we can express no opinion on personal topics.

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## March of the Grail Knights

(Continued from Page 238)



3. The theme of the Holy Grail (measures 62-64):



No other composer has enriched, so much as Liszt, piano compositions, by orchestral imitations. Richard Strauss, when asked why he did not write piano pieces, owned frankly: "Liszt has exhausted all possibilities of that instrument." Already the sixteen pieces of the "Aeolus de Pélerins," which are beautiful illustrations of the beauties of nature and works of art, composed during his travels in Switzerland and Italy, with the Countess d'Agoult, the mother of Cosima, are full of orchestral effects. For a musical pianist, it is not hard to imitate, for instance, the wood instruments in the *Pastorale* and the *Rigolante*, or in the "Symphonie in Dante's Divine Comedy," for instance, and female chorus, the trumpets with their fanfares-such callings to the condemned entering gehenna. *Lasciate ogni speranza voi ch'entrate* ("Give up all hope, you who enter here").

Of the "Paganini Etudes," the one in E major imitates a delightful dialogue between rice flutes and French horns, while the high bells of *La Campanella* speak for themselves. The surprise arpeggios in the *Concert Etude* will surely give a ringing swing to a drowning fallen body; and in the denouement *Mephisto Waltz* the introduction formed by the intervals of pure fifths of the open string-instruments leads to one of Liszt's most genial compositions.

At one of the lessons I played with the master his *Etude* for four hands of the *Ungarische March*. He played the treble part and I the bass, and when we came to the second theme, in A-flat major, he struck the keys with stiff fingers *fortissimo* and *staccato*, together with fioring the right pedal, and so imitated the piercing tones of a trumpet in a most deceptive way. Bells, of different intonation, having no dampers and being rung together, produce such discordant sounds. Therefore, by holding down the right pedal throughout in measures 1 to 7 and 19 to 22, the bass notes will also produce discords; but, by playing them *pianissimo* and holding down the left pedal—*sust. 100%*—at the same time, the effect of it is that instead of discords (measures 1 to 22) to the march will quite a mystery one. From the twenty-third measure, the right pedal, however, has to be clamped on each bass note, for the sake of harmonic clarity. Further, from measures 1 to 22, the left hand must strike the keys with a light *staccato* touch, just as one would strike softly a bell; while in the following measures, beginning with the first note of the march, the bass notes may be played *pianissimo* through an *pianissimo* at first, and then on the repetition, *fortissimo* and *molto tenuto*. In measures 24 to 30, observe strictly the difference between triplets, eighth- and sixteenth-note.

### The Master Tone Colorist

To illustrate the purity of "Paganini," Wagner composed his theme (measures 52 to 61), consisting of intervals of pure fifths. A velvety, immaterial touch may efface the rare combination of deep feelings and sympathy. This short interlude is followed immediately by the theme of the Holy Grail which is played *fortissimo*.

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three times in different keys (measures 62-65) intermingled by the running theme of the bass and the bass. It closes with a grand finale (measures 87-100) in which all bass octaves must be hammered down to sound like brasses again. The last measure is connected with a *pianissimo* transcription of the theme of the *Holy Grail*, by means of a pedal effect. Like the foot from the right pedal exactly on the third beat of measure 99, and lift it down again on the third beat of the next one. The following is played *pianissimo* and with many cords up to the last measure. If possible, the intervals of the tenth in the left hand should not be broken.

From measure 111 on, hold both pedals down without lifting them and end the composition as mysteriously as it began. From the transcription which Liszt made of Wagner's overture-drama, the most difficult one technically, is the one of the popular *Tristan und Isolde*. Joseph Hofmann was admiringly the one who directed it admirably; he was the pianist who directed it on a concert program. Musically, the most interesting transcription for the pianist is the one of Liszt's *Liebestod*, from *Tannhäuser* and *Isolde*. About fifteen years ago I played it for the first time, in Baltimore, and it was hard for

Mr. Asger Hamerik, the director then of the Peabody Institute there, to believe that in the transcription no note of the full orchestra score was omitted.

### Indefatigable, and Faithful Friend

LISZT WAS A HARD WORKER all his life. He wrote transcriptions not only of operas but also of whole symphonies by Beethoven and Berlioz, of marches, dances, organ preludes and fugues by Bach, and of several hundred songs by Schubert, Schumann, Chopin and others. Many of them he made known by playing them in his concerts before the singing public, the original composition always also in his work in time and art to the benefit of others. Liszt's friendship with Wagner is known all over the world. Not so much known is the fact that of these two stars in the realm of music, Wagner was always the beginning and Liszt the giving one. For many years Liszt served as something like a healing institute for his friend, who complained constantly of being in misery

difficulties and asked for loan after loan he never repaid. But he also borrowed from Liszt some themes and harmonic novelties of his works. When once, in a concert they both attended, a composition by Wagner was played, the audience responded to his enthusiastic ovation. "Do you hear, the theme is from you," and received the answer, "Well, then at least it will be heard once."

Liszt's faithfulness did not end with Wagner's death. In the summer of 1889, upon the urgent request of Cosima, her father, now aged seventy-five, came again to Bayreuth to assist the Wagner Festival; but his heart was utterly broken, he lost weight, and returned to America. His health started his vitality. Doubtfully he attended once more a performance of "Tristan und Isolde," but immediately afterwards was confined to bed for six days of much suffering, and died on July 31, 1889, under tragic circumstances.

On his tomb in the churchyard of Bayreuth are inscribed invisibly the two words which guided him all his life: "omnib[us] omnia"

"The few moments in the world collected suddenly, without the previous experience of plasma together would make a sorry showing as an illustration." —Wuthrof Sargent.

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# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



## Rattles, Buzzes and Knocks

By RALEIGH CALDWELL

**E**VERY STRING INSTRUMENT, at one time or another, through wear or because of mechanical reasons, gives trouble to the player, with nonmusical noise that originate in the instrument itself. The fault, being either the break and stridoriness of the instrument under adverse climatic conditions, often causes a lack of response and sometimes thinness of tone. Severe pieces, more or less, of wood, glued together, can cause just about that many kinds of trouble when something goes wrong. Let us see just how many things commonly cause trouble, and try to point out a remedy.

Ducks will rattle violently when some notes are played? If you may see that no hard substances are touching the body of the instrument. Lapel buttons, bar pins, buttons on a dress, and stick pins, are chief offenders. If all is clear in that respect then look to see that the chin rest is tight, and in the case of an "over-the-table" type of chin rest, be sure that it does not touch the neck while you are playing. If all this looks right, you must carefully examine the back of the instrument to see that top and back sides are glued firmly. There might be a strong buzz if the top or back were slightly loose where the chin rest clamps.

An E-string adjuster might be screwed down just enough to touch the top of the

instrument. Unscrew the adjuster so it is absolutely clear of the top and try again. If the buzz still is heard, then look back to where the tailpiece gut is fitted. Sometimes we find knots in the gut which fit the pegs too tightly. The cure for this is a proper fitting of the gut to the piece. Remember it might look all right when you are not playing, but when the chin adds pressure it at times lowers the tailpiece considerably. Then, too, in some types of instruments the top rises to almost a full arch near the edges of the tailpiece. In that kind of violin, three buzzes are common. The cure for this trouble will be found by replacing the saddle over which the gut sits, so that the intonation will be a little higher. Do not forget to look at the E-adjuster before you finally condemn the tailpiece. The small piece which holds the adjuster in place may be loose enough to cause a rattle.

### Use Good Strings

Next to arrows, the chief offenders are the strings and the finger board. If you are using steel strings wound with metal for G and D, the fault is most likely in the strings themselves. Strings made for use on instruments played with a pick (plectrum) should not be used on a bowed instrument. No player can do better than to use the best strings he can possibly afford.

Silver wound G strings, aluminum wound or gut D strings, aluminum wound or gut A strings, and gut or steel E strings (made specially for the instrument) can be obtained at any good music store. Do not be satisfied with substitutes. If the strings are right, then look at the finger board itself under the strings and close to the peg end. Pull the string aside. Is there a sharp dent just where the fingers strike? Or does the finger board show hollows? Either dents or hollows might be the cause of a buzz or rattle. Hold the violin up and sight along the edge of the finger board. Is the edge perfectly straight? Is it warped, or is the board itself warped? If it is warped or you have other troubles of the finger board, the remedy is in the hands of the violin maker who can resurface the finger board. Look at the nut at the end of the finger board over which the strings ride. In time the slot or notches in which the strings fit will wear down, permitting the string to touch the finger board. If you are visiting card can be slipped beneath each string at this point, and moved freely, if the trouble is elsewhere. Again you must remember that strings will rattle if the bridge is too low. In this case, a strong bow stroke causes the string to strike the wood. In particular is this true of the G string. Before leaving the inspection of the finger

board, grasp it gently near the bridge end, and lift up lightly. If loose, this will be seen immediately.

### Tapping for Notes

Now let us turn to an inspection of the body of the violin. With the knuckle of the forefinger, tap firmly all around the edges of the instrument. If no joints are open, the instrument will sound solid all around. If there is a loose corner or edge, the clanging sound will be localized instead. There will be no doubt about it. In this manner it is possible to find a loosened place, when it might be impossible to see it. The cure implied with a thin bladed knife. When the parts are clamped together, be sure there is and never right side of the instrument open mouth often, so they are easily inserted in the studio. Be sure to wipe off all similar varnish with it, leaving an ugly blemish. Open joints in the top or back, where the panels are joined, often are hard to find, and cause no little trouble. If the back is sound, look at the top beneath the finger board and beneath the tailpiece. A small crack of this sort will cause periodic

(Continued on Next Page)

## Evolution of the Violin in Brief

By M. READ DANA

**T**HIS EARLY HISTORY of the violin is veiled in obscurity. It is not known for a certainty where or where the first one came into existence, but there are many different opinions on the subject. A certain distinguished old French violinist, best upon going to the root of the subject, in a treatise on the violin begins with creation and speaks of Adam as a violinist. It is also said that the violin originated in India. Before our era, there lived a certain king of Ceylon, named Ravavasa, who invented a four-stringed instrument played with a bow and named the Rakkaburam. There is still an instrument of that name existing among the Hindus, but as so many traditions are merely invented to explain the name, we much confidence can be placed in this story.

The early types of violins were crude and somewhat barbaric even up to the fifteenth century. They were not made according to any set plan, but rather as the fancy of the maker prompted. The violin seems to have been one of the earliest and from this type a continuous development can be traced down to the present violin. In the early days the bows did not have been rarely used. It is said that Sennertus was the first to have met with names of the bow in Sennertus writings during work as far as two thousand years. If this information could be relied upon, it would prove that the bow of some kind existed among the nations of the East about the commencement of the Christian era. But

the ancient violin seems to have been struck and not bowed.

Stringed instruments figured in history, sacred and profane, and in love, classic and barbaric. They were not used as we use them now, but merely as accompaniments

for the voice. We read of the troubadours of olden times, and we see them depicted on the screen, going from village to village with their instruments, playing and singing for the villagers, or making merry at the court of a king.

Violins were also used to accompany dancing, which in ancient times look prominence in all festivities, sacred or otherwise. At length domestic music began to be cultivated in Germany and in the Low Countries and it is to this circumstance that the rapid development of stringed instruments is traceable.

This was probably introduced into Europe by the Arabians, and the Germans seem to have been the first to make it in Europe. The most ancient violin in existence are those made by Hieronymus Bressano of Bologna, two of which are in the Museum of the Academy of Music, Bologna. These seem to have been made about the fifteenth century. But it was in "Sunny Italy," that land which had the reputation of being the cradle of music, art and poetry, that the violin developed imperceptibly into the violin. The earliest form of the violin known as the rebec, had but three strings and it is a question when the four stringed instrument first appeared in Italy. To Giorgio da Salo is given the credit of its authorship. Da Salo and Maggini's names are associated with the rapid development of the art of violin making at Stradivarius and Giuseppe Guarnerius brought it to its perfection in the eighteenth century.

The violin imitates the voice more perfectly than any other instrument. It is an instrument which age cannot harm; instead, its tone will mellow and sweeten with the years, especially if it is a violin made by one of the masters.



THREE VIEWS OF A FRANCESCO RUGERI VIOLIN  
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## The Mute

How It Operates to Produce the Muted Tone Color

By OTTO J. MULLER

THE EFFECT produced by the mute can best be attributed to the bridge which, when without the mute, produces equal vibrations when brought into motion by the bow—but to the activity of the bridge as the transmitter of the vibrations of the strings to the top of the instrument. Its changing of the tone can be accounted for only as a result of the mute compressing and disturbing the upper portion of the bridge, transforming the horizontal vibrations into perpendicular vibrations, and by its weight restraining the recurrent vibrations.

Mutes are usually made of wood. Sometimes ivory, horn, tortoise shell, hard rubber or metal are used. They are made in the form of a comb, with three prongs; all in such a fashion that the cleft of the prongs can be placed over the bridge, leaving room between the prongs for the passage of the two middle strings.

### Choosing the Material

THE MATERIAL for a mute, in regard to its weight, compactness and elasticity, is of importance. The more rigid and less elastic the material, the greater the effect. It is however, advisable to use a material which is not too heavy and to fit it tightly to the sides of the bridge, which will produce a more agreeable tone color. The best are

made of ebony. They should be sufficiently heavy in wood, and the prongs should not be too short.

There is, however, nothing better than the old conventional form of the mute, for compositions played entirely muted; but it has its little drawbacks, for the reason mentioned above, and when only certain passages which have not been sufficiently prepared with rests are to be played with its use.

### To Mute or Not to Mute

IT IS NOT UNUSUAL to see in orchestras—when such a passage is required—the way the players scramble for the mute. Usually it is found in a pocket, the violinists call frequently for it, and the mute is lost at home. Then again some of the players are always sure to drop it, not only causing considerable disturbance, but also not producing the effect that the composer desired.

To overcome these difficulties and also to satisfy the demands of the ultra-modern composers, mechanical mutes are frequently employed. Of these there are many on the market and all have their admirers. Some are rather ingeniously constructed and operate with such rapidity that to mute or unmute consumes no more time than to change from *arco* to *pizzicato*.

### Fiddle Strings

## Shadow Practicing the Vibrato

By HERMAN BASSOFSKY

TO INSPECT the vibrato, try shadow practicing and note results.

Place an ordinary light, such as is used on music stands, five feet from the wall. Adjust the violin for practice, and have the light focused on the left hand. The player must be midway between the light and a wall.

Since light travels in straight lines, an enlarged black and white shadow-image of the hand will be cast upon the wall. The shadow thus created upon the wall will have as much penumbra, or depth of con-

trast, as it would have if the sun were used as the source of light. Practice the vibrato slowly at first; then gradually accelerate the vibrato, using the same tone. The vibratory effect of the shadow will increase proportionately with the increased speed of the vibrato.

Since the eye has a great advantage over the ear, close observation of the magnified shadow of the hand will help you to see and pursue each tremulous motion and to detect details that the ear can scarcely discern sound.

## Rattles, Buzzes and Knocks

(Continued from previous Page)

trouble, depending upon the weather and temperature. This type of crack requires the most skilled repairer, owing to the fact that this kind of an instrument will move rapidly when the heat comes. Simply pulling the crack together is not enough for the trouble will reappear. The good violin maker will do this job in such a way that the instrument will not be strained and full resonance will be retained.

The f holes should be examined carefully. If any small cracks start there, you may be troubled with a buzzing when playing in the higher range of notes. A badly made bridge, or strong buzzing, is the main type of bridge that is repaired. This has a vertical slot cut, for about half its height, through the center. In some patterns strong pressure of the E string will eventually force down that side of the bridge, until the

slot about the foot of the bridge will close. When this happens there is a knocking noise that can be corrected only by cutting open the horizontal slot to the further width.

A sharp knock, like the tap of the knuckle on the back of the violin, will occur in some cases. As a rule, this is the result of a loose neck or bad pin block. Generally, raising or lowering the instrument from playing position will cause this sound. This same sound can be caused by a loose nut or saddle, loose tailpiece, or a weakening of the tailpiece gut. When there are noises in the instrument and the trouble cannot be located, the violin maker might find the cause lying on blocks or hairs that are causing the trouble. But for it yourself first—most of the noises mentioned are easily found and just as easily remedied.

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## Bands and Orchestras

(Continued from Page 20)

Opportunities for complete bands to meet and to fraternize are naturally fewer than for individuals, but when this does occur it is evident that the brotherhood of bandsmen is a factor in their mutual bonds.

With a fairly fair knowledge of numerous bands and bandmasters of both countries, this writer long ago discovered that the hearts and homes of each are ever open to the other, for though living under different flags, we are all Americans!

### The Brass Family in the Band

By ERNEST WILLIAMS

Director Ernest Williams School of Music,  
Brooklyn, N. Y.

OUR FOREIGN SYMPHONIC BAND conductors are securing effects from the brasses not dreamed of two decades ago. They are choosing their instrumentalists with as much care, as regards quality, balance and blending properties, as a chorus master exercises in the selection of his vocalists.

In the past, notable limitations have been placed on the brass group. Theorists and composers held the opinion that the brasses were not well adapted to expressive playing, believing that simplicity, eloquence, energetic power and the excellent capacity for swelling from *pianissimo* to *fiorissimo*, and vice versa, were the valuable qualities of brasses. This viewpoint is changing owing to the excellence of our present day performers, who are capable of expressing on the brasses some of the extremes of emotion such as joy, sorrow, mirth, melancholy, brilliancy, dullness, triumph and nobility.

The solo brasses and in a near approach to the vocal voices and in the *cantabile* are extremely beautiful. The great virtuoso conductors continue to obtain the aesthetic qualities from the brass choirs which are also indispensable to him in the martial passages and powerful climaxes.

The brass family plays a more important part in the symphony band than otherwise as a result of the fact that our band literature is mostly transferred from the orchestra. Clarinet, bassoon, viola, violincello and basso parts are frequently given to the brasses in the band arrangements. The American Bandmasters Association and the National School Band Association are encouraging composers to write for the symphonic band, so that it will eventually have a literature of its own.

### The United States Marine Band

By CAPTAIN TAYLOR BRANSON

Conductor, United States Marine Band  
UNIQUE IN THE BAND ARTS OF MUSIC  
is the United States Marine Band; its long history bears witness to its position. Organized in 1798, by Act of Congress, it has functioned in the nation's Capital since 1809 when the seat of our government was moved from Philadelphia to Washington. Since that time it has given an unbroken series of concerts in Washington; and beginning with the administration of President Van Buren, has appeared on the front of the Capitol building. President Tyler instituted the old pre-concerts on the White House grounds on Saturday afternoons, and in 1856 President Pierce had the band at the White House grounds and grounds.

Great impetus to the cause of band music in the United States was given by Jim Philip Sousa, who composed his most famous marches while Leader of the Marine Band from 1880 to 1892, and he did much to improve the quality of music played by the band. After the Spanish-American War

further advancement was made in the programs of the Marine Band under Captain William H. Santelmann, and since the World War even greater strides have been made. With the advent of radio and the phonograph, music in America has reached a high order, and the Marine Band, in its present form, kept pace with such progress. All applicants for enlistment in the United States Marine Bands must be American citizens and high school graduates; and lately there has been an insistence that all take courses in arranging for band and orchestra, with a resultant fine corps of arrangers who transcribe the great classics for military band. Through its long existence, the Marine Band has had a record to prove of, and this heritage is recognized as a military band, distinct marching organization, and as a concert organization, the Marine Band of to-day is a prime mover in the band forces existing in America.

### Tempo in Band Performance

By CHARLES O'NEILL

Formerly Director of Music,  
Royal 22nd Regiment

ONE OF THE MAIN FEATURES in a satisfactory music performance is a good choice of tempo.

In band music, many performances which would have been good have been adversely affected by what may be described as unwise choice of tempo. It is the slow *tempo* that seem to give the most trouble, the tendency being to take them too slowly.

The music terms in common use are to a great extent indefinite and, unless metronome rate of speed is indicated, there is often difficulty in determining what is appropriate for the occasion.

Several factors should be considered before deciding upon a tempo for a good work, among them being:

1. The length of the phrase
2. The number of harmonic changes
3. The complexity of the music
4. The character of the music.

Each of these should receive close attention in making a decision, and the importance of the character of the music cannot be overemphasized.

How often do we hear a simple melody, which should move along easily, played in a slow, senseless manner? When matters are as these have been determined to a meter, there is every reason to believe that as any other aspect of musical performance.

### Past and Future of Concert Bands

By Lt. CHARLES BENTLEY, U.S.N.  
Leader, United States Navy Band

SO MANY ARTICLES AND STUDIES have been written about the great bands of the past, that one is perhaps impressed with the decadence in this particular branch of musical art. There is an erroneous idea that it reached its pinnacle long ago and that it is now on the decline.

This is no doubt largely due to a general assumption writers toward gloomism in their phrases, a deaf touch that views the distant past in an aura of gloom. Had some form of recording been available the week of some of these traditional bands, we might be in a position to make more accurate comparisons between those units and the bands of our own time.

The new band movement, as we know it, is possessed of advantages never dreamed of by our worthy predecessors, and the

(Continued on Page 283)



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## FRETTE INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

### Luigi Mozzani

WHILE AMERICAN GUITARISTS are accustomed to associate with the classic guitar only such names as Segovia, Alfonso and others, one from Spain, little known is Luigi Mozzani, the most celebrated living guitarist, of Bologna, Italy, who, according to competent critics, ranks with the best. One of the most unique personalities in guitar history, Mozzani is not only a virtuoso, composer, and teacher, but also a guitar maker, whose instruments are said to compare favorably with those of the old masters and even to surpass them in tone and carrying power.

Born some sixty-five years ago in Cento, Italy, young Luigi lived and attended school in his native town until he was ready to enter the Bologna Conservatory, where he studied music for a number of years, electing the guitar as his principal instrument, and also spending some of his spare time to the lute. Upon graduation he accepted a position as first violinist with a permanent orchestra, and for ten years he was thus professionally engaged, playing at different times under Hans Richter and Arturo Toscanini. A concert tour with which was arranged for an orchestra with which he was connected at that time, but this venture ended in failure, and a few months after its arrival the orchestra was disbanded. Finding himself stranded far away from home, Mozzani, as a guitarist, joined a group of mandolin and banjo players and managed to eke out a meager existence until he found a number of guitar pupils eager to study with him, which helped to put him back on his feet financially.

During this time he composed a set of "Capriccios," which were published in three books. This work still recalls a visit paid by Mozzani to William Fodder, the American guitarist, in his So. Long studio. After Fodder entertained him with a number of guitar solos, Mozzani expressed his surprise and astonishment at the wonderful technique displayed by this artist; especially was he entranced by the right hand tremolo of Fodder's in his book, "Die Gitarre und ihre Meister." In discussing the technique of Mozzani, makes the statement that "the tremolo of Mozzani is unrivaled"; and it is this firm conviction of Mozzani, being a keen observer, took with the impression made upon him by Fodder, from that time on he devoted all his time to the improvement and development of his technique.

A few years later we find him in Paris, where he spent two years in the congenial company of the well known guitarists, Cottin, Zorilla, Castillio, Gales and Llobet; and from there he departed as a full fledged virtuoso of the guitar.

A recital in Nuremberg, in the fall of 1916, sponsored by the "International Guitar Society," established his reputation in Central Europe, and in the following season we find him giving guitar recitals in the principal cities of Germany and Austria and in Italy.

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### The Artist Thus Craftsman

With pleasure, his concert activities shortcoming, and limitations of the instrument and decided to devote himself to the improvement of the guitar. Having returned

"I famous teacher of Piano illustrating the correct position of the fingers, and 'So at the instrument or too would sit on a horse.' You are the author, and 'So at the instrument or too would sit on a horse.' You are the

Write, "I am in THE ETUDE."













# THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST



"WHAT ARE YOU looking for, Jack?" asked his sister Mary Ann, as they sat one on each side of Uncle John, in the big church that bright Easter morning.

"The pipes."

"What pipes?"

"The pipes of the pipe organ."

Mary Ann began looking around the church, too. "I see they are, up in the balcony," she said.

"But those pipes don't sound!" Uncle John told the children. "They are used merely as a decoration for the church. The pipes that sound are enclosed in a pipe

chamber somewhere, and the chamber has covers or membranes covered by swell shutters that can be opened or closed to control the power of sound."

"I hope they play the organ bells to-day," said Mary Ann.

"An organ doesn't have bells," Jack exclaimed.

"Yes it does; doesn't it, Uncle John?" Mary Ann asked.

"Of course. The pipe organ can imitate just about every instrument in the orchestra."

"It has two or three keyboards, doesn't it?" Mary Ann continued.

"Some organs have as many as six ranks of keys," Uncle John replied. "These keyboards are called *swellboards*, because they are played with the hands, and they are controlled by the feet."

"I'm glad I am studying piano instead of organ," observed Mary Ann. "What if I had to practice on six keyboards, instead of one!"

"How does the organist know which keyboard to play?" asked Jack.

"Well, the organ is made into several divisions, such as Great Organ, Swell Organ, Choir Organ, and Solo Organ. There is also a Pedal Organ played with the feet, by means of large wooden keys at the bottom of the console. You might be interested in knowing, too, that long ago the organ keys were so large that the hand could span only four or five keys, instead of the octave, as on the modern organ, and often the organist had to use his elbows and fists to play."

"Goodness!" Jack exclaimed; "the organ must be the biggest instrument in the world!"

"So it is," Uncle John answered. "It is sometimes called the King of Instruments;

ments; it is so large; sounds so grand!"

"I wonder who figured out how to make an organ," Jack said.

"That's a long story," Uncle John answered. "But the principle of building the organ came from the old Pan's Pipes of the Greeks."

"What were Pan's Pipes?" Mary Ann asked.

"Reeds of different lengths bound together, through which a person blows, to play a tune," Jack answered. "Even I know that."

"Right," Uncle John agreed. "And the organ was built on this principle of producing sounds by the vibration of air in tubes into which the air is forced by some sort of pressure. Long ago, air was forced into organ pipes by means of water. Such organs were known as *hydraulic organs*, or water organs. Some years ago, when I was in Europe, I saw, in the museums of Naples, Italy, two hydraulic organs which were excavated from the ruins of Pompeii. Pompeii, you know, was destroyed by the eruption of the volcano, Vesuvius, in 79 A. D."

"Yes," both children nodded. "We have seen them in our old Verner school."

"The first hydraulic organ," Uncle John continued, "was built by an Egyptian named Ctesibius, in the third century before Christ. Later, air was forced into organ tubes by bellows, which were pumped by men standing on them. In all the old organs, muscular force was required. But now, electricity takes the place of this physical force. An electric circuit transmits the playing impulse from the keys to the pipes."

"I'd like to try to play an organ," Jack whispered, as the organist began the *Prelude* which opened the Easter service.

"You? Why, you can not even play the piano," his sister answered with a superior air. "What do you think you could do with an organ?"

"You just wait and see, and I'll show you some day. But, now, let's pay attention to what is going on."

"Yes, we had better stop talking and listen to the beautiful *Prélude*." And Mary Ann closed her eyes to hear the Easter service begin.

## The Mountain and the Hill

By Gladys Hutchinson

BILLY HAD NEVER climbed a mountain (except to play an arpeggio) but he looked forward to that adventure with keen anticipation. Yet, Billy was wise enough to realize that he could not climb a mountain (could not play an arpeggio) without getting hopelessly lost, if he did not first practice climbing a hill (playing a scale).



Billy's brother Charlie was able to climb mountains (play arpeggios) with the greatest of ease. Each day the two brothers started out, one to climb the hill (play a scale) and the other to climb the mountain (play an arpeggio), and they always returned at exactly the same moment.

Pretend that your left hand is Billy, and his job is to climb the hill (ascend and descend a one octave scale) while Charlie (the right hand) is to ascend and descend a mountain (arpeggio).

And then sometimes, for variety, the right hand will play the scale (climb the hill) and the left hand will play the arpeggio (climb the mountain).

If there are two pianos available one pupil may play arpeggios (climb mountain) in one piano, and two pupils may play a one octave scale (climb a hill) at the second piano.

## ?? Who Knows ??

- In what city did Mendelssohn establish a conservatory of music?
  - Is the *conservatoire* a woodwind or brass instrument?
  - Did what opera is the song, *O Thou Soltine, Sweet Evening Star* found?
  - Who wrote it?
  - What was Verdi's first name?
  - What is the augmented fifth from C-sharp?
  - What is meant by modulation?
  - What is a mezzo-soprano?
  - In what country did it originate?
  - Who wrote the opera *Don Giovanni*?
- (Answers on Next Page)

## Weather Report

By Mrs. Paul Rhodes



## Letter to Bach

DEAR UNCLE JOHN SEBASTIAN:

To-day my teacher gave me one of your pieces and I thought I would write a letter to tell you how much I like it. My teacher says you wrote it for your young wife. It is called *Minuet*. I am going to learn some more of your compositions, too, and next year some harder ones—figures and things.

My teacher was telling me about you and how you wrote so many fugues and canatas, and taught Latin. I wish you were here now to help me with my Latin! I never liked Latin, but I never got good marks in it. I never thought a punim needed to study it, but if you taught it you must have been very good at it. Do you think that helped make you such a wonderful musician? I guess I had better study my Latin more. Maybe it will help me with my studies. I don't see just how, but it might.

And I don't see how you ever get time to write so much music and to travel all over Germany giving organ concerts. I like to hear organ but most organs are mostly electric and yours were hand made, weren't they? And then you must have been terribly busy in your house, with so many children. Did all the children keep quiet when you were composing, or did you get used to their noise? And just think how busy Mrs. Bach must have been, too!

Well, I am glad you made so many beautiful instruments in Germany. Our school orchestra often plays your choral called *Sleepers Awake*. And that reminds me that it is bed time and sleepy time for me.

So good night.  
From Junior.





## MUSICAL BOOKS REVIEWED

### The Band's Music

By RICHARD FRANCO GOLDBURG

What is unquestionably the best discussion of the band's art has yet appeared. This is *Music for the Band*, by Richard Goldburg, son of Edwin Franck Goldburg, the noted bandmaster, who taught at the New York Fine Arts at Columbia University. This will prove a most valuable book for the band leader, who gives the rank of the score. It describes all of the works of the steady composition of the band, and its parts are worthy of serious consideration. At least it is designed to include as many works as possible. One hundred and forty-five entries are given consideration, and over one thousand compositions are mentioned, each associated with a due sense of values. It tells the head leader just what he wants to know and gives him the information he needs in helping up a repertoire. One interesting chapter is devoted to the band and instrument music. Although there are some twenty-eight pages to this section, it is surprising how little space has been taken up. A great deal of attention to the work of great masters has been devoted to wind instruments in comparison with the strings.

Pages: 448.

Price: \$5.00.

Publisher: Thomas Publishing Corporation

### Edward Grieg

By DAVID MURRAY-JOHNSON

The Princeton University Press and the American Society for the Advancement of Science should take pride in bringing out an American translation of the life of Edward Grieg. The work has been translated very excellently indeed, by Murray Johnson, who is a man of great knowledge and as much better documented than any other writer on Grieg. The author, in his words, states that it becomes a "large" book which gives the musical life of Grieg in the Henry V. Fifth, which that larger book makes sixteen references.

This book has presented a very faithful picture of the man, his art, and his personality. The quality of his subject and his indelible impressiveness make it a truly a notable contribution to the musical world. David Murray-Johnson here, in Oslo in 1938, is a well known critic and composer of the artistic kind.

Pages: 544.

Publisher: Princeton University Press.

### My Husband, Gabrilowitsch

A Great Pianist of the Piano

By CLARA CLEMENS

As might be expected, the daughter of Mark Twain, her biography of her husband is by no means a conventional chronological narrative, but rather a series of reminiscences which she endeavored to interpret the spiritual and artistic nature of the man she married in 1909.

Although conducting absorbed the major part of Clara Clemens' time during the last two decades of his life, he will nevertheless remain in the annals of music as a pianist. His complete talent and his talents of purpose were well known to all who were fortunate enough to hear him.

Clara Clemens went to Vienna in 1898, where her father, Mark Twain, was a guest at the home of the Austrian writer remonstrates him, as a student, to save parental pride and to let him go to the study of the shape of the Austrian capital. Based upon this, Clara Clemens, as the governess of Robert Schumann, made the trip to Vienna to prevail upon Clara to study with Leopold Godowsky, the famous pianist, and Ruth Erdmann and Stark Huntington at a dinner given by Clara's mother in their honor.

Although Clara Clemens is known chiefly through her career as a singer, she has also had a distinguished career as a pianist. Her first appearance was at the age of 16, when she played the "Czerny in G minor" of Mendelssohn, and she has since become a member of Boston's virtuous, in this atmosphere her friendliness with the most brilliant musicians of the day developed fast friendship.

Surprisingly stated, it was for an artist such as Godowsky to have such a gifted and understanding wife as Clara Clemens to stimulate him to a way of enlightenment people will take delight in reading.

Pages: 300.

Publisher: Harper & Brothers.

### Such Sweet Companion

By GEORGE C. COLE

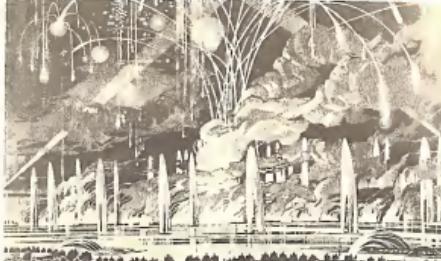
We confine ourselves to an agreeable disquisition on "Sweet Companion." George Farmer's "entertaining book" is a good one. I like the tenors of certain pieces, as in really some biographies of singers, as well as in certain others in which the writer takes an active and interested part. The author has a good instinct for the dramatic, which should be of value to young singers. The style is energetic and full of life, and it is particularly good in all readers, especially to those who can sing, with Miles Forney the exciting words of the "Sweet Companion" in metrical form.

Exquisitely illustrated.

Pages: 250.

Price: \$2.50.

Publisher: The Grossetone Press.



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## Next Month

THE ETUDE for May 1939 will be especially rich in musical features.

### MUSIC AT THE WORLD'S FAIR

In May The Etude will present a conference with Mr. Olin Downes, noted critic of the New York Times and General Musical Director of the World's Fair, which gives for the first time Mr. Downes' personal conception of the immense musical festival which will be held in New York this summer.

### KERSTIN THORBORG

The fascinating Scandinavian contralto of the Metropolitan Opera Company, who has been particularly successful in the role of the women's low voice, gives Etude readers a very thoughtful discussion of "How to Build the Vocal Instrument."

### MISCHA ELMAN

Mr. Elman, known for his great virtuosity as a violinist and especially for his function role, tells "How to Make Music Study Profitable."

### TEN YEARS BEFORE THE MIKE

Virginia Lee, highly successful radio singer, gives pointers on the art of sending the voice out on ether.

### SCHUMANN'S HINTS TO YOUNG MUSICIANS

Probably no more widely read series of "rules" ever has been written. Raymond Morris, practical teacher, discourses new and workable ideas from Schumann's genius.

### A New Department

In May we shall present for the first time "The Radio Music Lover's Book Shelf," an intimate and popular survey of the latest books upon music, which we feel will be most helpful to our readers.

## Radio Flashes

By PAUL GIRARD

**S**TOKOWSKI AND HOLLYWOOD stages the idea in "One Hundred Men and a Girl," and radio EST, and in a program called "Ninety-nine Men and a Girl," direct from the stage of Radio City. This program has for the Girl none other than that clever and ingénue singer, Hildegarde. Heard on Wednesday evenings over the Columbia Broadcasting System from 10:00 to 10:30 P. M., EST., Faig and his ninety-nine-piece orchestra feature unusual instrumental combinations, a male chorus of eight voices and, of course, the Girl. The idea behind the program is to get a musical smash somewhere between the popular jazz band and the symphony orchestra.

It has been aptly said that the pleasure of listening to music will be increased a thousandfold when the auditor acquires some understanding of its language. A short-wave program that fulfills this sort of function in a highly interesting manner is Understanding Music, presented by the Wide World University of the Air, and conducted by Donald J. Grant of Harvard University. It is heard on Wednesdays at 8 P. M., EST., on a frequency of 600

sesgycles or 496 meters, or on Saturday at 4:30 P. M., EST., on 11.75 megacycles or 254 meters. These programs, like all those presented by Station WIXX, are intended for all lovers of music, whether or not they have any technical knowledge of the subject.

The expert and operatic artist of to-day can travel to the ends of the earth; but radio goes with him and keeps him constantly in touch with his friends and admirers at home. Richard Crooks, the American tenor, set out at the end of January on a long concert tour which will carry him to Australia for the second time and to Africa for the first time. Crooks, a regular feature singer on the Firestone broadcasts (NBC-Red network—Mondays 8:30 P. M. EST.), will never be missing from the programs, however, for his voice is to be "piped" in from as far away as Honolulu. He will be heard, for example, from Los Angeles on April 16th and 10th, and from the capital of Hawaii on April 24th. He will probably be heard from some other points of his tour at a later date.

## LETTERS FROM ETUDE FRIENDS

### Encourage the Adult Beginner

To THE ETUDE:

I send you with diffidence, another "Adult Student" letter, in the hope that your readers are increasing; at some distant day, we may have an "Adult Student Convention."

Twenty years ago, when I was a student of the violin, I was almost a player; I must provide however, I always have the consciousness of my incompetence, and so I kept up the study. For the last two years, I have been teaching, and am learning with a teacher and am still regaining in every bit of skill and knowledge gained.

Most of the adult student's difficulties are in confidence—confidence in playing with an audience and display. Whereas the student with a teacher, and the teacher (and rightly so) for his love effect in teaching, need not be afraid of the audience, he is, however, to conduct the adult performer with, "Are you still clumsy?" something you can't answer, and when you say, "At your age?" and when you say, "With very difficult music," and when you say, "I have learned so much in life," and when you say, "I would much prefer it if you would just tell me what to do," I tried less confidence, and I got it up.

For my own part, I have been busy, busy, busy, and a social life has been lack of me, until, one day, when I was invited to a violin recital, and however she came to see me I would give her permission and encouragement to play in her own right. She showed me that her teachers are great people—she had right from the start one who has inspired me along and encouraged me, and she is of those few, very important ones who have been able to do this. I have had a lot of enjoyment even if I have not made much music.

—Anne M. Smith

### Sing With Your Heart

(Continued from Page 230)

Mella, But you will bring something to your singing which is freshly and truly your own, and which will therefore be better than copying.

Above all, work! Work with your brain and your heart, as well as with your voice. A New York critic recently wrote that the day may come when it will be no longer possible to present Mozart's operas, because the present day singers lack the snappy and the polish necessary to do them full justice. They would be a dreadful day to which to look forward. There is a lack of fine vocal masters. But vocal material alone is a long distance from worthy art. The great operas of pure art—Mozart, Rossini, Bellini, and some of Verdi—lacked nothing when they were sung by artists of the stamp of Melba, Lilli Lehmann, Bartók, and the De Reszkes. These three artists, in their turn, devoted their entire lives to the perfection of these next week's performances, they made musical history! It is regrettable that such progress in making music accessible, should be contented with standards that are less splendid than those of the past. There is a reason for it, of course; an age of speed to go ahead and lead us to perfection; and if this can be done, there is the inevitable temptation to do it. But the artist who is worthy of the name will not surrender to such temptations. She will continue to strive for perfection, for the sake of her art and inner peace. The students of to-day think that I appeal, Let the piano in the foreground burn clearly. Ooh by honest and sincere in moving the hearts of others.

\* \* \* \* \*

"There is an element of degradation in better success"—Leopold Stokowski.

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31015 Commencement March (Korff) ("Hig").....	3	.50
11874 Concert Polka (Landsberg).....	4	.50
13575 Cine Concerto (Gershwin) ("ag").....	3	.50
10823 Almanic Rondo (Morrisson).....	3	.40
18817 March of the Slavs (Moussorevsky).....	3	.75
35410 Tannhäuser, No. 2 (Bruno, Ma- (Fresen).....	1½	.35
25726 Dance of the Hours, from La Danse Macabre (Korff).....	3½	.50
15722 Our Bohemian March (Bridle).....	3	.50
16464 Francesca, From the "Unfinished Symphony" (Gebhardt).....	4	.50
31011 Military March, Op. 51, No. 1.....	.50	.50
30112 The Star-Spangled Banner, from March of the States.....	.50	.50
22367 Sing, Robin, Sing (Spaemann).....	5	.75
10341 The Star-Spangled Banner, from March of the States.....	1½	.25
25018 A Little Fantasy (Spaemann).....	1	.25
25758 Gavotte (Wright).....	3	.60
30914 The Green Hornet (Wright).....	3	.50
The Majesty of the Deep (Hamer).....	.50	.50
Bendal Dance (Terry).....	3	.40
The Firebird (Satie).....	4	.50
March of the Boys (Gershwin) ("Schaefer").....	2	.50
Assembly Grand March (Korff).....	2	.50

### A Grouping Enjoyed by Participants and Audience PIECES for 4 PLAYERS at 1 PIANO

Cat. No.	Gr.	Pr.
2845 Song of the Pines (Adler).....	1	\$0.40
25032 The Four Seasons (Beier).....	1	.50
25444 Top Town Soldiers (Richter).....	1	.40
11271 In the Procession, March (Hewitt).....	1	.30
25033 The Four Seasons (Beier).....	1	.50
11223 Gakko-Hanze (Latzko).....	1	.20
36215 The School Play (Spaemann).....	1	.40
30221 Value Lorraine (Mimo).....	3	.60

### PIANO DUOS—2 Players at 2 Pianos

Cat. No.	Gr.	Pr.
30924 Two Elégies Melodiques, Op. 34 (Grieg).....	4	\$1.25
30419 Wedding Day (Bartók).....	6	1.75
25236 Maurice (Kotterer).....	2	.50
14164 Hungarian (Korff).....	5	.50
30221 Moonlight (Wright).....	1	.20
25032 Spanish Serenade (Wright).....	3	.50
25388 Tango in D (Alberto-Gómez).....	3	.50
... Scherzo, from "Three with a Guitar".....	3	.50
... Gavotte, Op. 62 (Wright).....	6	1.50
30487 Light and Gay, Scherzo (Durst).....	3	.50
30222 Tommy's New Dress (Fresen).....	1½	.30
30223 The School Play (Spaemann).....	1	.20
15846 Gavotte Minuetto (Elwyn).....	3	.50
18958 Grand Valse Caprice (Engel).....	1	.20
24092 Russian Rhapsody (Hessner).....	3	.50
30225 The Dance (Kotterer).....	1½	.30
30226 Nocturne, from "A Midsummer Night's Dream" (Mendels- sohn).....	5	1.40
15734 Manito, Fantasia (Morrison).....	4	.50

### A DAY IN VENICE

Suite  
By Ethelbert Nevin  
Arr. by Othmar Schoeck

Gr. 4-5

Cat. No.	Gr.	Pr.
36208 Dawn.....		\$1.00
36250 Gondoliers.....	L.50	
35190 Venetian Love Song.....	1.00	
30201 Good Night.....	1.25	

Cat. No.	Gr.	Pr.
22226 Menuet de l'Amélie, No. 1 (Bülow).....	.70	
30185 Ballade (Bülow).....	.75	
30186 Value Melodie (Bülow).....	1	
25245 The Galloping Horse (Planché).....	.50	
30329 Gavotte (Savayarde) (Gleymer).....	.50	
30330 March of the Nobles (Willmette).....	.50	
30614 March of the Tin Soldiers (Tschalikowski).....	.50	
24862 Sea Garden (Cook).....	.50	
... Mystery of the Deep (Hamer).....	.50	
25243 Gavotte (Bülow).....	1.25	
30452 Polish Dance (Schwarzenak).....	1.25	
25249 Coasting (Bülow).....	6	
30235 Nocturne, from "A Midsum- mer Night's Dream" (Mendels- sohn).....	4	1.40
30574 Value Caprice (Gleymer).....	1.25	
30454 A Polish Dance (Schwarzenak).....	1	
30236 In War-Time.....		2.50
30535 Dances.....		20
30536 Village Festival.....		2.50

### SECOND SUITE (Italian)

By Edward MacDowell  
Arr. by William Henry Huston  
and Othmar Schoeck

Gr. 5-8

Cat. No.	Gr.	Pr.
25235 Legend.....		\$2.50
30228 Love Song.....		.50
30229 Moonlight.....		.50
30230 Gavotte.....		.50
30231 March of the Tin Soldiers (Tschalikowski).....		.50
30232 Gavotte.....		.50
30233 Gavotte.....		.50
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30260 Gavotte.....		.50
30261 Dance of the Redoubt (Korff).....	1.90	
30262 Polonaise, Op. 41, No. 1 (Chopin) (Graf).....	.50	
30263 Hungarian Dance (Korff).....	.50	
30264 Polonaise (Korff).....	.50	
30265 Polonaise (Korff).....	.50	
30266 A Merry Wedding Tune (Bauer).....	.75	
30267 A Polish Dance (Schwarzenak) (Graf).....	.50	
30268 Moonlight (Bülow).....	.50	
30269 Minuet à l'Antioche (Bauer) (Graf).....	.50	
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